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MUSICAL COURIER

VOL. LXIX.—NO. 6.

NEW YORK, WEDNESDAY, AUGUST 12, 1914.

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RESUME OF MOSCOW'S LATE OPERA SEASON.

Three Opera Houses in the Ancient Russian City Give Excellent Performances—Table of Works Heard and Number of Representations—Russian Native Works Much in Evidence—A Comic Opera by Moussorgski.



Arbatte, Denesburg 32.
Moscow, July 7, 1914.

During the last musical season there was so much to report about our concerts, that I had rather to neglect the Opera. Now I will try to give a short record of what was done in the matter of operatic performances.

THE IMPERIAL OPERA.

Our Imperial Opera stands in the first rank, having an array of fine singers, an excellent orchestra, a well trained chorus, and a rich repertoire of operas. The scenery always has been splendid, and the stage settings are done by illustrious painters, the administration at the Imperial Opera having large sums at its disposal for this purpose. However, we are mourning the loss of some of our beautiful stage settings which were ruined by a disastrous fire at the Opera some months ago, as I reported at the time to the MUSICAL COURIER. The loss cannot be repaired in less than a year. Korovin, a highly gifted painter, already is at work reproducing several of the burned pieces and other painters are about to do the same. Of course the repertoire of the Imperial Opera for the next season will be limited to a great extent.

A RIMSKY-KORSAKOFF NOVELTY.

The novelty of last season was Rimsky-Korsakoff's "Tsar Saltan," an opera which had not yet been heard on the stage of the Imperial Opera, although a few years ago it was performed at Zimin's Private Opera with great success. The libretto is based on a native Russian fairy tale, told in a poem with beautiful verses by the famous Poushkin.

Rimsky-Korsakoff's aim was to create a delicate fairy atmosphere and in that he has succeeded. This work

shows vividly all his customary facility in devising melodies quite Russian in character. Undeniably delightful, full of lyric freshness, and with an overflowing rhythmic gaiety, there is not a single air which does not captivate the fancy and stir the senses. At the same time there is no opportunity lost by the composer for the display of his skill in orchestration.

OTHER PERFORMANCES.

After years of neglect the Imperial Opera revived Rosini's "Barber of Seville" and the performance was excellent,



VIEW OF KIEV AND THE DNIEPER.

with Chaliapin impersonating Don Basilio, Mme. Neshdanowa as Rosini, her appearance, her fine singing and delightful acting helped her to score a triumph. Karakash was Figaro, Labinski as Count Almaviva, and Lossky as Bartolo.

On the occasion of the one hundredth anniversary of Wagner's birth, the "Ring" cycle was performed at the Imperial

Opera and his "Tannhäuser" was renewed for the close of the season.

Last season 174 performances of twenty-nine operas took place, of which twelve (112 performances) were by Russian composers and seventeen (sixty-two performances) by foreign composers: eight French, six German and three Italian. Rimsky-Korsakoff ranked first on the list; his works were performed thirty-four times, those by Tschai-kowsky twenty-eight times, those by Moussorgski seventeen times. All the other composers had to register from four to nine performances of their operas.

SOME OF THE SINGERS.

Several singers at the Imperial Opera who for their exceptional singing and acting deserve special commendation are Chaliapin, Sobinow, Smirnow, Petrow, Karanash, Labinski, Losski, Bogdanowitsh, and Mmes. Neshdanowa, Goukova, Balanowska, Dobrowolska, Hepanowa.

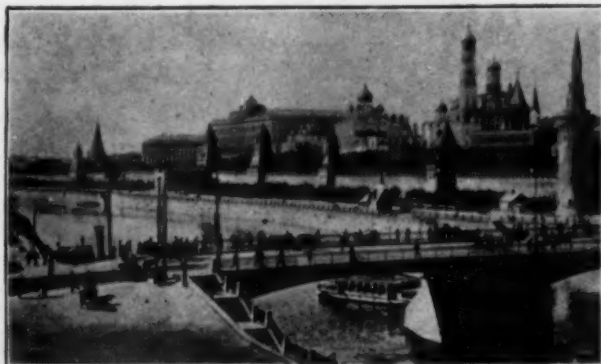
The conductors were W. Suck, a very experienced musician, Emil Cooper, a master conductor, and Fedorow and Ozep, very valuable younger musicians.

THE IMPERIAL BALLET.

Our lovely ballet performances in Moscow take place at the Imperial Opera and are on the same high level as those at St. Petersburg, where they have a Pavlowa and a Krasavina, while we have a Geltzer, a Mossolowa, a Fedorowa, a Coralli, and many others.

A novelty of the season was the ballet "Schubertiana," the music of which consisted of excerpts of compositions by Schubert. The subject of the ballet is dramatic and the music was appropriate to that which the dancers had to

THE KREMLIN.



A PARTIAL BIRDSEYE VIEW OF MOSCOW.



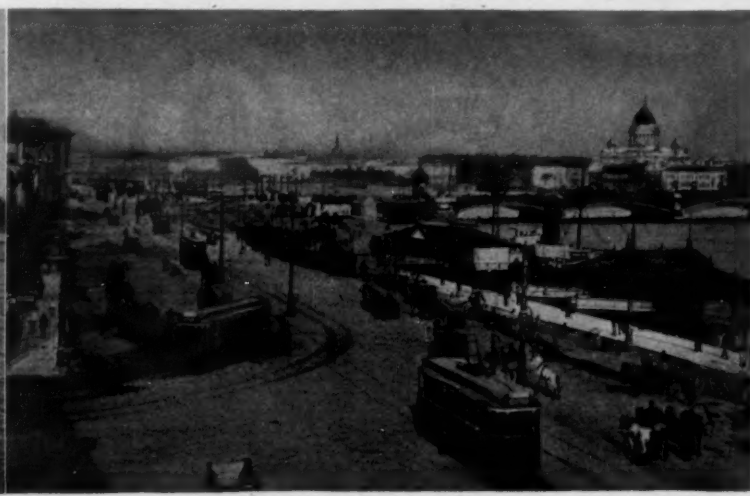
THE MOSCOW IMPERIAL OPERA.



THE CATHEDRAL OF THE ASSUMPTION, WHERE THE TSARS ARE CROWNED.



THE "TROITSKY" BRIDGE OVER THE NEVA, WITH THE FORTRESS OF ST. PETER AND ST. PAUL, WHERE POLITICAL PRISONERS ARE KEPT.



GENERAL VIEW, WITH THE DOME OF THE GREAT ISAAC CATHEDRAL LOOMING UP IN THE BACKGROUND.

illustrate. Mme. Geltzer did the chief role. She was delicious, and as light as an apparition.

Grieg's music formed the basis of another ballet, called "Love is Quick," with scenes on the beach of a Norwegian shore, depicting the love of youth among the sailor-peasants. Geltzer again played the chief role, impersonating a very young girl.

They had fifty-three ballet performances at the Imperial Opera, Tschaikowsky's "The Sleeping Beauty" was performed eleven times. Ballets with music by Glazounow, Rubinstein, Delibes, etc., had from four to nine performances each last season.

ZIMIN'S PRIVATE OPERA.

The Zimin performances had a cast of good singers, a first rate orchestra, an affective chorus, a well drilled ballet. The opening attraction was Rimsky-Korsakoff's "Mlada," a novelty here. A new opera by Glouchowzew was given for the first time. It bears the title "Nowadays," depicting the every day life of students and young people in Moscow. The libretto was Andrew's drama of deep tragedy. The opera is of a veristic kind, something like Charpentier's "Louise." The music has some interesting episodes, but on the whole it lacks inspiration.

After years of oblivion Tschaikowsky's opera "The Enchantress" was revived at Zimin's Private Opera. It was performed twelve times with much success. The composer's rich melodic endowment is felt in it and the music abounds also in beautiful harmonizations, the whole creating a thoroughly poetical atmosphere.

Mozart's "Don Juan," Massenet's "Thais" and Verdi's

"Otello" were the operas given new settings at the Private Opera last season. The best singers in the institution are: Mmes. Petrova, Zvanzewa, Zakrewskaia, Drousiakina, Koshitz, Michailowa, and Messrs. Ossipow, Speranski, Botsharow, Damaew, Lebedew, Doubinski. Mr. Zimin



WHERE THE WARSAW PHILHARMONIC PLAYS.

invited some Italian celebrities for performances of Italian operas and thus we heard Battistini, Labia and others.

Last season 231 performances of thirty-one operas took place at Zimin's Private Opera, ten by Russian composers, and twenty-two by foreign ones. Verdi stands first, as five of his operas were performed. The second on the list is Tschaikowsky, represented by four operas, which

were given forty-two times, while Verdi's had twenty-five performances.

Zimin's Opera is an art institution of great importance in Moscow. We have had the advantage of becoming acquainted with new operas, as Mr. Zimin has not been slow to accept novelties of merit. He and Mr. Olenin, his manager in chief always are on the search for new things in musical art and never grow tired of striving towards perfection in the aim they have set for themselves.

ANOTHER OPERA HOUSE.

A new theatre in Moscow calls itself "The Free Art Theatre," and the managers intend it as a home of the broadest kind for opera ballet, drama, pantomime, etc. They had Moussorgski's comic opera, "The Fair at Sorotshinks" for the opening of their enterprise. It is a work composed more than thirty-five years ago and long neglected. The existence of it was little known, as the manuscript was in the hands of Vladimir Stassow, a Russian illustrious writer on matters of art, who fought for the national art almost with sword in hand. He preserved the Moussorgski manuscripts carefully, which bore the inscription that it were to be published after Stassow's death.

The subject matter of the "Fair at Sorotshinks" was taken from a narrative of Gool, a Russian writer, who handled all the incongruities of Russia in a light satirical form. He was a kindred spirit of Moussorgski.

The music to the "Fair at Sorotshinks" is of a lyrical style with merry and lively scenes, producing a hilarious and merry effect. The types of uncultured people of the



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SIGHTS AND SCENES ALONG THE VOLGA

DURING THE KUSSEWITZKY CONCERT TOUR, DESCRIBED IN ANOTHER PART OF THIS ISSUE BY THE SPECIAL MUSICAL COURIER REPRESENTATIVE.

(1) Monument of the Empress Catherine II at Rostow. (2) Odessa Harbor. (3) Near Saratow. (4) Gardens on the Sea Side of the Black Sea, at Odessa. (5) Theatre of the Commerce Club, Charkow. (6) Monument of Prince Vladimir at Kiew. (7) Rostow. (8) View of Saratow. (9) Bourse in Odessa. (10) Bargemen. (11) Sunday line-up before a drinking place in a Volga village. (12) Kussewitzky's guests landing in a Volga fishing boat. (13) Kiew monument of Bogdan Chmelnitzki, a hero of the Oukraina. (14) The Bourse at Charkow.

Helen Stanley, of the Century Opera Company, New York; George Hamlin and Marie Cavan, of the Hamburg Opera.



WELL KNOWN ARTISTS CAUGHT IN BERLIN BY THE CAMERA.
Rudolph Ganz, the noted Swiss pianist, and George Hamlin.
Helen Stanley and George Hamlin.

Oukraina (South Russia) are very amusing and the conflicts of the comedy are of a naive kind.

Moussorgski was entirely objective, even epic in his compositions, and a thinker of deep pessimism. At the time when he was composing the "Khovantshina" (1875) the most gloomy opera known, he found relief in the music to the "Fair at Sorotshinks," which he wrote at the same time. The work left . . . unfinished, was completed later by Liadow, and Sachnowski, who fulfilled their task well, remaining true to the spirit and style of Moussorgski.

Other pieces performed at the Free Art Theatre were the operetta "La belle Hélène," the pantomimes, "The Veil of Pierette," and "The Yellow Coat," and Bizet's "L'Arlésienne." The orchestra, hidden from the audience, always sounded well under the conductorship of Konstantin Saradshew and Vladimir Retyd, both highly gifted musicians of a serious kind.

For next season the managers have decided to separate the staff and to give only dramas at this theatre, while opera performances will be given in another house, of which the chief musical force will be Konstantin Saradshew, the conductor.

ELLEN VON TIDEBÖHL.

Elizabeth Kelso Patterson Back from Europe.

Elizabeth Kelso Patterson, the New York teacher of singing, returned on July 30 last, from a six weeks' trip abroad. The time was spent in London, Paris, Berlin and Dresden, where she has many musical friends, most of whom she met when she was before the public as a singer in these cities. Miss Patterson was greatly pleased in Dresden with the singing of Sanna von Rhyn, a soprano who is well known in Germany and should be heard in America. She found numerous letters awaiting her, asking for time for lessons for the coming season. Her resident studio at 257 West 104th street, New York, will be open for lessons on September 15, although she will be in the city on September 1 to make appointments and to try voices.

Nothing Too Good for Her.

Mrs. Newlygilt.—That's a pretty good lookin' one. Show me that.

The Piano Salesman.—That's one of our finest instruments. I sold one just like it to Mrs. De Frazzle. Solid mahogany, seven and a half octaves.

Mrs. Newlygilt.—Seven and a half? Send me one w'th eight.—Cleveland Plain Dealer.

George Hamlin—"Our Foremost American Tenor."

By FITZHUGH W. HAENSEL.

I was over at The Lambs the other day lunching with a friend and inasmuch as he is an actor we talked about plays and players, operas and opera singers. Among other things my friend said:

"I am a great booster for 'The Three Georges'—George Cohan, George Ade and George Hamlin. We have many

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—*Berliner Borsen Courier.*

New York Recital, November 14th
Aeolian Hall

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pictures of this royal trio here in the club house. Each is a leader in his particular field. George Cohan made a million writing songs and plays; George Ade made a million writing 'Fables in Slang' and George Hamlin has made at least a million friends by his singing.

"You know," continued my friend the actor, "I believe George Hamlin is the greatest tenor America ever produced. I don't say this because he happens to own one of the finest theatres in this country, nor because all his folks have been identified with the show business, nor because he is a friend of mine, but because he has always made good. I first heard George as a church singer, later in oratorio, then as a lieder singer and finally in grand opera, and his 'forward march' proclaims him both an artist and a genius."

Every manager enjoys hearing people say nice things about the artists he is presenting to the public and it was especially pleasing to hear our foremost American tenor

so warmly praised by a fellow clubman. The success attained by George Hamlin is due to his ability to work. I do not believe I know any one who enjoys work like he does. Possibly this is because his family did not seem to think much of the idea of having one of its members appearing as a professional—the managerial end of the business being more in their line.

John A. Hamlin, father of the tenor, was a hard headed business man and when his youngest son declared he intended to become a singer, parental opposition stalked across the stage. Hamlin pere mentioned something about having wasted considerable money trying to make the other Hamlin boys musicians. For a time it looked as if the parental demurrer was about to be sustained, but the youthful George had a will of his own. Also he was a good stage manager, for he entered his father's offices and took great interest in his father's business—but he studied music during his time off. I often wondered how he accomplished this, for his first musical attempt was with a cornet and cornet practice is hard to keep secret. But it is known that he became so proficient on the cornet that he played for the Sunday school of a big South Side church in Chicago. He also played the piano—rather well, too.

Along about the age of sixteen young Hamlin discovered he had a voice and with this discovery the piano and the cornet were cast forever into the discard. The dream of being a future Herbert Clark or a Paderewski came to a full stop. He would be a tenor, he decided, but being a wise youth, he kept his own counsel. His great hobby was to get hold of all the good songs and learn them, which was the beginning of his present great repertoire.

The coldest night of last February George Hamlin sailed for Europe and while I was sitting with him in the salon of the Kronprinzessin Cecilie he talked to me about his beginning as a singer.

"All through my early experience," began Mr. Hamlin, "I was trying to please my father by showing an interest in his business. I like business and I want to say right here that I believe every musician should be a business man or woman. I have no patience with these alleged 'artistic temperaments' who pretend they know nothing of business. I hate shams. I have noticed that these temperamental people who assume the grand air and try to impress every one with the fact that they are lacking in financial judgment usually exhibit splendid business sense when collecting their fee. Some of the most artistic of these must have the fee in hand before the temperamental stuff begins to unwind.

"Every one," continued Mr. Hamlin, "should do the thing he likes best. Art is the expression of a man's joy in his work. If he enjoys singing, let him sing—but he can be a business man, too. The mere fact that a man is a singer by profession need not stunt his business ability."

George Hamlin was born in Chicago long enough after the great Chicago fire to disqualify him eternally from attending the "old settlers' picnic," but the exact date does not matter as he is growing younger each year. His early youth was passed in the Western metropolis and when he was eighteen years old he entered Phillip's Andover Academy in Massachusetts. Here he made his debut as a singer, for he was selected as one of the first tenors for the glee club. After he graduated at the academy he returned to Chicago and was engaged as soloist by one of the big churches. Singing in church brought about in the natural order of events appearances in cantatas and oratorios, and as a result of this training the Hamlin oratorio and cantata repertoire numbers over a hundred.

Although George Hamlin had been almost raised in a theatre and knew every actor and actress that ever appeared in America he never had been "on the stage," nor had he ever taken part in any amateur theatricals. When he entered grand opera and made his first appearance in "Natoma" he found that although he had never had any stage training he had lived so long in the atmosphere of the theatre that he was an acting singer from the very start. There are plenty of actors who cannot sing and plenty of singers who cannot act, but this American tenor can both sing and act admirably.

One thing that makes George Hamlin so popular and successful is his sense of humor. He has a most delightful personality and no matter what happens he never has a "grouch." I am told there are singers who have cross-grained dispositions and who make all kinds of trouble for the local managements with whom they appear, but in all our experiences with Mr. Hamlin we have found that he has made one continuous procession of friends wherever he has been engaged throughout the United States and Canada.

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NOW IN AMERICA—DATES BOOKING SEASON 1914-1915

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Advice from George Sweet.

New York, August 1, 1914.

To the Musical Courier:

Following my last letter to the MUSICAL COURIER I have received numerous communications requesting me to offer a comprehensive explanation of my ideas on correct enunciation, which I most cheerfully forward, trusting that the MUSICAL COURIER will accept and publish same for the benefit of the many young students who aspire to become artists.

To quote a portion of the paragraph in my preceding letter: "As singing is an idealized form of speech or a higher order of declamation (the tone being more beautiful than when speaking), we are naturally governed by the first rule in language, which is to pronounce properly." The question is often asked by the young student, "Why did the old masters of singing use 'ah' for the fundamental sound in their methods of tone placing?" Simply for the reason that they recognized that "ah" is the only natural sound heard when we come into the world and the last at time of death. Consequently, the pure, uninterrupted flow of the breath concentrated while passing through the vocal cords, causing them to vibrate; that vibration was termed "vocalized breath," or "una vocale" (or vowel), which we are taught is an open sound, a natural, direct sound, made without effort (or articulation), and in the words of Brown, the old grammarian, "A sound produced from the human vocal organs, without interruption by the tongue or lips." The basic principle of tone placing being that the vocal (or vowel) "ah" throws the throat open, naturally, to vocalize properly.

With the mother sound "ah" we have two articulations, viz., by the tongue and by the lips, one movement of each member, pronounced in the Oriental, Greek and Latin languages e (Eng.) as eh, i (Eng.) as ih, o (Eng.) as oh, u (Eng.) as ooh, direct and as exclamations.

In articulating eh, a (Eng.) the tongue is pressed forward, and ih, e (Eng.) brings the tongue farther forward to the front of the mouth, between the teeth. Oh, o (Eng.) and ooh, u (Eng.) are articulated by the risibles (the two facial muscles), bringing the upper lip toward the center of the face, the aperture (or mouth) being more contracted in ooh than in oh. We are then taught that the consonants through analyzing the word, con-sonant, sonant from suono, sound (in this sense the voice) or vocalized breath (vowel); con, a preposition, with; hence we get with sound. Anything with another would naturally be a helper, or better expressed in this case, an auxiliary articulation, which united with any of the five vocals (vowels) form what are termed syllables; the syllables combined form words or intelligible sounds, which express our thoughts as parts of speech.

In the English language there are no vowels; our so called vowels are diphthongs or double sounds, all being interrupted, as a is pronounced a-e; e, as e-e; i, as ah-e; o, as ooh; and u, as you. Hence the obvious reason why the English speaking people are the poorest linguists, owing to the fact that they are never taught the Latin sounds or the inflections of the foreign or continental languages. In our country the collegian is taught what is called Anglicized Latin or Greek, which cannot exist, and when he meets the foreigner, especially the Italian, where, even today, the Latin tongue is spoken by the priesthood as it was spoken in the Roman era, he finds his quotations, etc., from the classics absolutely unintelligible. For instance, caeli (the heavens) in our colleges is pronounced see-lie, and as the last vowel of the Latin diphthong pronounced the syllable, correctly pronounced cha-lee, and Caesar, cha-zar (the letter c is pronounced as cha and only hard before a, o, u).

In enunciating, the average singer is taught to open the mouth very wide with every syllabilization, and cannot real-

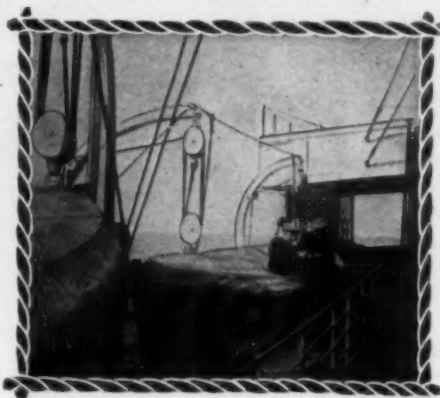
ize that he is not following the rule of articulating properly with the tongue and upper lip; otherwise, that which was intended by nature, and to better express it, quoting Shakespeare in the lines of Hamlet, when haranguing the players: "Speak the speech, I pray you, as I pronounce it to you, trippingly on the tongue; but if you mouth it, as many of you players do, I had as lief the town crier spoke my lines. . . . Suit the action to the word, the word to the action; with this special observance that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing; whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature."

Most of the actors and singers of today would do well to consider seriously the above quotation from "Hamlet," as it is certainly deplorable to witness the mouthings and facial contortions of the majority of players and singers, which make it absolutely impossible to render their performances intelligible. Yours very truly,

GEORGE SWEET.

Decreus and Tourret on Shipboard.

The accompanying picture was taken on board the steamship George Washington, May 16. In it are shown Camille



CAMILLE DECREUS AND ANDRE TOURET EN ROUTE TO EUROPE.

Decreus, pianist, and Andre Tourret, violinist, who will appear in joint recital under the management of R. E. Johnston next season through the courtesy of Senator and Mrs. W. A. Clark.

Marcella Craft's Plans.

Advices from Milan state that Marcella Craft spent three days early in the month in that city on a visit to her old maestro of acting, Francesco Mottino, and left later for Paris. In October she will go to Munich to give a farewell concert, after which she goes to the United States to fill her engagement with the Chicago Opera.

Tietjens Marooned Here.

Paul Tietjens, the composer and pianist, who was to have sailed for Europe last week, is marooned in New York and has decided to stay here until the foreign war clouds roll by—or burst. Mr. Tietjens will do teaching and some comic opera work during his enforced New York sojourn.

California Composer Making a Tour.

Grace Adele Freebey, the California composer, has been in the East, and is now on a tour through the United States.

Thibaud in London.

One of Jacques Thibaud's most interesting engagements since his tour to America last season was an appearance in London, at which he played a program in many respects quite out of the ordinary. For his first number the French violinist played the Vivaldi-Nachet concerto in A minor, accompanied by a double string quartet and organ, the ensemble being conducted by Jackson Byles. Mr. Thibaud's second offering was the Chausson concerto in D major, a work calling for a string quartet accompaniment as well as piano. The concluding number following the Schumann fantasy was the Bach concerto in E major, again with double string quartet and organ accompaniment.

Thibaud followed this unique appearance with a recital which proved no less popular. The London Telegraph declared: "We can hardly recall an occasion when the spell of his grave and delicate art was more potently exercised." The Morning Post spoke of the violinist as "one of those sympathetic players who never fail to give pleasure to their hearers," while the Times stated: "Thibaud played with a wonderful amount of spirit and his usual delicate accuracy."

"The beauty of his tone is practically unrivaled," said the Pall Mall Gazette. The Globe concluded a highly commendatory criticism by declaring: "There is always room for an artist like Mr. Thibaud. His reading was perfect in its decision and refinement. His tone was seductively pure, and the chastened spirit of his interpretations showed the scholar and not the sentimentalist."

Thibaud's return to America under the management of Loudon Charlton is scheduled for early December. The violinist will go to the Pacific Coast and will be heard in the principal cities of the South in addition to filling return engagements in many places where he was heard last season.

Malkin Music School Activity.

After a brilliant season, which in its results exceeded the most sanguine hopes of its many well wishers, the Malkin Music School of New York is at present very busily occupied in completing arrangements for the coming year. Owing to the fact that last year's enrollment was so heavy and that the faculty was taxed to its utmost to satisfy the demands made upon its time, Mr. Malkin, who is spending the summer at Newport, R. I., has already added a number of well known teachers to his capable staff.

Judging by the results of the past season, Mr. Malkin's ambition to make his school an ideal institution is being realized. Instruction in the various departments was most efficiently rendered, and Mr. Malkin's spirit of indefatigable energy seemed to imbue all connected with the school. The feeling among the director and teachers as well as between the teachers and pupils was one of enthusiasm displayed in the work. A series of fifteen concerts was given at the school, pupils and teachers alternating each week. The parents of the pupils were kept in constant touch with the school, and at the close of the year each student who had been examined by the faculty at the June examination received a certificate bearing the marks obtained.

Arrangements have been made for the coming season for the accommodation and convenience of even a greater number of students than last year. Several additional features have been planned for the school and will be made public through the catalogue which will be issued very shortly.

Opera in Esperanto.

Grand opera in Esperanto will have the one great advantage of putting the whole audience on a common plane of ignorance.—Newark, N. J., Star.



WALTER PETZET.

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XAVER SCHARWENKA.

Tali Esen Morgan at Ocean Grove.

Ocean Grove, N. J., August 1, 1914.
Tali Esen Morgan is conducting a most successful musical season at Ocean Grove, N. J. The magnificent auditorium with its almost 10,000 seats has been filled time and time again. The Ocean Grove organ and its talented player, Clarence Reynolds, draws thousands daily to hear the recitals, as does also the famous Ocean Grove "Storm," pronounced to be the most wonderful and realistic organ piece ever put together. The fact that it is drawing thousands every day, and for the fourth year, all paying 25 or 15 cents admission, proves that it must be something unusual, to say the least.

The "popular" concerts every evening have been very well attended, better than ever before. Among the artists who have appeared may be mentioned Edna Fassett Sterling, Alice Louise Mertens, Mrs. George Reardon, Anna Ballard Lewis, Marie Seville, Lillian Sharpe Woerle, Martha Steele, Cecelia Joachim, Harvey Hindermeyer, Horatio Rench, Donald Chalmers, Gilbert Wilson, George Reardon, Ida Divinoff, violinist; Arthur Parker, violinist, and several others.

Maximilian Pilzer, the violinist, created a most favorable impression at the concert a week ago. Dostal, the Bohemian tenor, created a sensation with his remarkably high voice and pure tenor quality. Orville Harrold drew a tremendous house last Saturday night and met with an ovation. He was recalled again and again, and gave alto-

gether fifteen songs. He was assisted in the concert by Lydia Locke, soprano, and Carl H. Tollefsen, violinist, both artists being well received.

Next Saturday night, August 8, the annual Children's Music Festival will be held, when it is a foregone conclusion that every last seat in the house will be sold. This chorus has a thousand voices, and the singing is wonderful. Among the numbers will be the "Romeo and Juliet" waltz, the "Soldiers' Chorus" from "Faust," "The Lost Chord," and several of the songs from the latest operas. The big



TALI ESEN MORGAN,
Director of Music at the Ocean Grove Auditorium.

finale will be based on the war in Europe, and will be a most thrilling spectacle.

Mendelssohn's "Elijah" will be given by the same chorus of a thousand voices that gave that wonderful production of "The Messiah" two weeks ago. The date is Saturday, August 15. The soloists will be David Bisham, Dan Beddoe, Myrtle Thornburgh and Alice Louise Mertens. The Pennsylvania Railroad will run special trains both morning and afternoon, leaving Jersey City at 8.18 and 1.40, Newark at

8.35 and 1.58, Elizabeth at 8.45 and 2.08. The round trip fare will be \$1, or \$1.50 for a combination ticket, which includes a dollar reserved seat to the performance. Mr. Morgan promises one of the greatest performances of the "Elijah" ever heard in this country.

Sousa and his band will give four concerts at Ocean Grove on Friday and Saturday, August 21 and 22. On the night of the 21st, the Asbury Park Carnival Queen, Titania XIV, will be crowned in the Auditorium.

The Children's Fairyland Pageant will be given on Wednesday night, August 26. This will be the most elaborate production ever given at Ocean Grove, and will close the season's concerts.

The Tali Esen Morgan Musical Bureau will be opened on September 1. Mr. Morgan has been contemplating this move for several years, but circumstances have prevented it up to this time. He is going to retire as a conductor and devote all his time and his energies to the musical bureau. He has already booked some of the best artists in this country to be under his management. For years he has been in close touch with the conductors, concert managers, organists, clubs, etc., of the United States, so that he is fully equipped to enter this branch of the musical business. He will not only book artists, but will take the active management of concerts. He will probably retain his leadership and management of the Ocean Grove summer concerts. Mr. Morgan will retain his present offices at the Hotel Gerard, 123 West Forty-fourth street, New York, for the present, but will later move to more commodious quarters.

LAUSANNE NOTES.

Lausanne, Switzerland, July 28, 1914.

Arthur Mayer, baritone, of New York, is here for a rest and the study of languages. He has a repertoire of sixteen operas, in German.

I hear that J. D. (Giovanni) Sample has made his "audition" before the Ricordi in Milan and has been placed on their favored list. He will appear soon in "Otello" and has abandoned his intention to go to America this season, as he wants to devote another year to singing at various places in Italy.

Martin Richardson, tenor, an old pupil of Lombardi, sang recently at two concerts in London previous to leaving for America.

Mrs. George Earle Baker, of London, soprano, who was ill at Naples, has gone to London and will return to Sydney as soon as she is able to travel. She will make her home in the latter city, having retired from the stage.

Mrs. Van Dyke, who was here about ten days ago, has left. She is a soprano and engaged in active study while in Switzerland.

J. ALLEN.

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Must Avoid Ragtime.

[From the New York Globe.]

At the conference with principals of vacation playgrounds, held Saturday, August 1, Dr. Edward W. Stitt, superintendent of vacation schools and playgrounds, advised that the use of ragtime, whether as solo or chorus, be avoided.

The following songs were approved for singing in the playgrounds: "Annie Laurie," "Auld Lang Syne," "Old Oaken Bucket," "Home, Sweet Home," "Old Folks at Home," "My Old Kentucky Home," "Last Rose of Summer," "My Bonnie," "Old Black Joe," "Loch Lomond," "Sweet and Low," "Updee," "Jingle Bells," "Massa's in the Cold, Cold Ground," "Juanita," "Rocked in the Cradle of the Deep," "Santa Lucia," "Arrow and Song," "Love's Old Sweet Song," "Robin Adair," "Slumber Boat," "America," "Star Spangled Banner," "Battle Hymn of the Republic," "Tenting on the Old Camp Ground," "Dixie" and "My Maryland."

James Liebling in Falmouth.

James Liebling, the cellist, who sailed on the Prinz Adalbert from Philadelphia, bound for Germany, where he intended to fill concert engagements next fall, is in Falmouth, England, the Prinz Adalbert having been turned aside by British cruisers and forced into an English port, where she is a prize of war. Mr. Liebling will proceed to London and thence return to America as soon as he can secure passage.

Vittorino Moratti Takes Vacation.

The distinguished singing teacher, Vittorino Moratti, of Berlin, is summering at the seashore. During his absence his affairs are being attended to by G. C. Weitzel at the Moratti studio, Motz strasse 53, Berlin, W., and all communications can be addressed to him until the latter part of August. Mr. Weitzel, like Moratti, was a pupil of the late G. B. Lamperti.

The Casino at Evian, Switzerland, employs a fine orchestra and the programs, which contain selections of the best class of music, are posted daily in all the hotels on the nearby lakes. Large audiences are in attendance.

Glenn Dillard Gunn's Artist-Pupils.

An interesting figure in the musical life of Chicago is Glenn Dillard Gunn, whose service to the art has been varied. As a pianist he has been heard in recital throughout the territory tributary to Chicago, also as soloist with many of the important orchestras. As a lecturer upon musical subjects his services have been in equal demand. For thirteen years Mr. Gunn has been one of the influential critics of the country, having served the Chicago Journal, the Chicago Inter Ocean and the Chicago Tribune as musical editor, retiring from the last named position this summer after five years of service.

Mr. Gunn made his debut as conductor of orchestra last season, when he gave two programs with the Chicago Symphony Orchestra devoted to American music. Such was the interest of the public that Orchestra Hall was sold out



GLENN DILLARD GUNN.

for both events, and he is able to announce a series of three concerts with the Chicago Symphony Orchestra for the coming season, which will be devoted to the encouragement of the American composers and the resident executive artists of Chicago.

But it is as a teacher of artists that Mr. Gunn has made the most brilliant and enduring record. The following young pianists have gone forth from his studios in the Fine Arts Building during the past ten years, to win distinguished recognition in the concert halls of the country:

Sarah Suttle, who has studied with Mr. Gunn for the past nine years, has assisted Mme. Schumann-Heink as soloist on two tours; has appeared twice as soloist in the Campanini Sunday concerts given in the Chicago Auditorium by the forces of the Chicago Opera; has been heard with the Chicago Symphony Orchestra under Arthur Dunham and Glenn Dillard Gunn; with the Minneapolis Symphony Orchestra and the Chicago Philharmonic Orchestra.

Moses Boguslawski, director of the piano department of the Kansas City Conservatory, prepared for that position with three years' study under Mr. Gunn, having previously studied two years with Rudolph Ganz. His talents and attainments are winning him a brilliant position among American pianists.

Prudence Neff, whose entire training has been received in Mr. Gunn's studios, is well established among Chicago pianists. She played the brilliant piano concerto by Felix Borowski for the first time at the second of Mr. Gunn's American concerts with the Chicago Symphony Orchestra last season; has been heard as soloist with the Minneapolis Symphony Orchestra, the Russian Symphony Orchestra, and gained especial recognition as an ensemble player with such artists as Hugo Heermann, Ludwig Becker, Robert Ambrosius and the Felbers, father and son.

Mae Doeffing was chosen to represent Chicago pianists at the biennial convention of the National Federation of Musical Clubs, held in Chicago, May, 1913. She was heard as soloist with the Chicago Symphony Orchestra in the first of Mr. Gunn's American programs last season. She has studied with John J. Hattstaedt, in Dresden, and with Fannie Bloomfield Zeisler. For the past three years she has coached with Mr. Gunn.

Martin Bruhl, who has done all his serious study in the Gunn studios, played 125 concerts last season, many of

them return engagements, and is booked for a similar number next year.

Helen Desmond made her debut during the season 1912-13, playing the Saint-Saëns G minor concerto with the Chicago Symphony Orchestra, Mr. Gunn conducting. She is booked for 100 recitals for the coming season.

Belle Tannenbaum made her debut during the season 1912-13 with the Chicago Symphony Orchestra, Mr. Gunn conducting. She has supplemented her success with two recitals in the Fine Arts Theatre, winning enviable recognition from the Chicago press.

Mary Anderson was another successful debutante of the season 1912-13. After an admirably played recital in the Fine Arts Theatre, she was engaged for sixty concerts with the famous Paulist Choristers, of Chicago, an engagement which was renewed last season.

Among the successful students of former years may be mentioned: Edwin Schneider, accompanist to Mme. Gadski and John McCormack, and Charles Lurvey, accompanist to George Hamlin and assistant conductor of the Chicago Opera.

Mr. Gunn was born in Topeka, Kan., in 1874. He was educated chiefly in Leipsic, where he enjoyed a scholarship at the conservatory for five years and for three years was assistant to Prof. Robert Teichmüller. He went to Chicago in 1899 at the invitation of John J. Hattstaedt, president of the American Conservatory of Music. In 1901 he joined the faculty of the Chicago Musical College and was appointed lecturer in music of the University of Chicago extension. The latter position he still holds.

Mme. Hudson-Alexander Visits Cleveland.

Although certain snapshots which Mme. Hudson-Alexander has sent recently to her friends might lead some to infer that the soprano is summering in Africa, the fact remains that the pictures were taken in the Zoo, at Euclid Beach Park, near Cleveland, Ohio, where the singer is



MME. HUDSON-ALEXANDER VISITING THE OSTRICHES IN THE ZOO, NEAR CLEVELAND.

visiting relatives. It is the ostriches in which Mme. Hudson-Alexander is especially interested, and she has visited them on several occasions, not only for photographic purposes but to study the habits of the birds. For this purpose the keepers have extended special privileges to the singer.

Mme. Hudson-Alexander's plans for next season include a long period of concertizing under the management of Loudon Charlton.

Key's Works.

[From the Newark, N. J., Star.]

"Did the author of 'The Star Spangled Banner' write any other poems? S. T. H."

The author of the celebrated song was Francis Scott Key, of Maryland, and he wrote quite a number of poems, which were collected and published in book form in 1857. He was the author of several sacred hymns, including the national Thanksgiving hymn, beginning "Before the Lord We Bow." This was written for the Fourth of July, 1832. He also wrote the hymns beginning, "Lord With Glowing Heart I'll Praise Thee," and "When Troubles, Wave on Wave, Assailed," and others. He died in 1843, while United States District Attorney at Washington. He should not be confounded with Philip Barton Key, who also became district attorney of Washington, and was killed in 1859.

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of any pianist who has visited these shores."—*Melbourne Argus.*Management—**WOLFSOHN BUREAU, 1 West 34th St., New York. Steinway Piano Used****WICHITA NOTES.**

Wichita, Kan., August 1, 1914.

The present season here demands only music "con calore," and in consequence little of it (music) is in evidence. The major part of the musicians' activities is now focused on picnics, a few brave summer private musicales, and in quiet contemplation and laying plans for next season's opening work. Wichita has enabled Otto H. Tiede, of Kansas City, to publish a fine musicians' directory, the first ever gotten out. It shows a total of seventy-four piano teachers, which the Beacon blandly comments on as "not nearly so many, judging from the practice heard in every section of the city, as one would think we had." The directory, however, shows the local music colony to be amply large, a generous percentage of the teachers being of foreign and also highly acceptable American training, not a few with enviable reputations and, withal, a list of real live musicians, who have gradually forced Wichita to an acknowledged and forceful position in this part of the musical firmament. Not a few loudly heralded musicians have come (and gone), finding that competition with artists of established reputation and ample ability to back that reputation up, was too strong. The "weeding out" process has virtually passed, the ranks are well filled. It is again "the survival of the fittest."

The chautauqua season is on. Redpath-Horner circuit is furnishing the talent for Wichita. Surrounding towns, Wellington, Belle Plaine, Arkansas City, and Winfield, with its long established assembly, have been carrying on the work. Carrie Jacobs-Bond was the musical attraction at Winfield on July 19, the final day, and she gave one of her inimitable recitals of her own works, both songs and unaccompanied verses.

Bruno Kuehn, formerly at the first desk of the second violins of the Thomas Orchestra, and his company, was also an attraction on this course.

Louise Stevens, for four years head of the expression department in Wichita College of Music, resigned, and has returned to Chicago. She plans to study at the American Academy of Fine Arts in New York City next year.

Otto L. Fischer, head of the piano department of the W. C. of M., has gone to New York for his annual summer visit at home.

Mr. and Mrs. Ralph Brokaw leave this week for Chicago and points up the lake region. They return about September 1 for next year's work at Powers-Myers Conservatory.

The success of the reciprocity day program given by the Wichita Musical Club, the final program for this season, was so great that a similar program is to be given early in the fall, with only works by local composers. The following was the program presented, all the numbers except the cantata, being compositions by local musicians:

Ave Maria.....Mrs. Laura Dye Carpenter
In Springtime.....Mrs. Laura Dye Carpenter
(For violin and piano.)
Gordon Bradt and Margaret Bradt.
Absence.....Mrs. E. Higginson
A Mountain Vigil.....Robt. H. Just
Marcia G. Higginson, soprano.
Humoresque (for piano).....Simon Buchhalter
Baird Hamilton.
When Thou Art Near.....Mrs. Fode Stanley-Hatton
In My Garden.....Mrs. Fode Stanley-Hatton
Sing Good-Morrow.....Mrs. Fode Stanley-Hatton
Zelma Fisher, soprano.
Improvisation (for piano).....T. L. Krebs
T. L. Krebs.
Last Night and This.....Mrs. Laura Dye Carpenter
If You Were Mine.....Mrs. Laura Dye Carpenter
Florence Cuthborn, soprano.
Song of Spring (cantata for women's voices).....Carl Busch
Wichita Musical Club.

Both Mr. Just and Simon Buchhalter were former Wichita musicians.

Jessie Clark, supervisor of music in the public schools of Wichita, has been in St. Paul and Minneapolis attending the National Teachers' Association meeting. She will spend the summer vacation with Leida Mills, of Portland, Ore., at some of the Minnesota resorts.

Mr. and Mrs. Lucius Aides are studying in Chicago this summer, having recently made the trip by automobile.

A midsummer musicale was given by Mrs. E. Higginson at her home on Seneca avenue, July 15. The program was given by Marcia Higginson, soprano; Miss Bradt, pianist, and Deane Moon, tenor. Miss Higginson sang the aria from "The Pearl Fishers," by Bizet, and a group of songs, "My Heart is in Bloom," by Brahms, and two modern songs. Her encores were written by Mrs. Higginson. Miss Bradt played Liebling's "Feu Follet," Stojowski's "Prelude," and a toccata by Bojardi. Mr. Moon gave songs by Huhn, Liza Lehmann and Strauss, and was also heard with Miss Higginson in "Barcarolle," by Chaminade.

The Country Club is giving programs every Friday morning, the numbers being largely by local amateur talent.

Mildred Nelson, a graduate in the certificate class in voice at the Power-Myers Conservatory, is studying with Mr. Clippinger's normal class in Chicago this summer. She will remain all summer taking regular voice work, after the completion of the regular normal course.

RALPH BROKAW.

Is the Concert Field Worth While?

"Indeed it is," emphatically answered Oscar Seagle when the above question was put to him. "I do not mean worth while in a money sense, though it is remunerative when artists are sincere concert artists. Notice that I say concert artists. The average opera singer is out of his element on the concert stage, and the public is slowly coming to a realization of this fact. In all that it means the concert is much more worth while than the opera field."

"Consider a well balanced program, and any of the outstanding operas. The singer may choose masterpiece after masterpiece from both old and new songs—yes, there are masterpieces among the modern ones; no matter how high his ideals, how wide his range of interest, he will find something to meet it. That something may be a mood or a story, but it will be complete in itself, and in order to present it directly to the public, every phase of the art of singing is called into play. Consider the contrasts, the climaxes, the refinements, the remarkable variety possible in a program arranged by an artist."

"On the other hand, opera never can attain the uniform excellence of a well constructed program. Dull spots are



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ment in the music—to look for it in the same place the artist finds his satisfaction."

Cincinnati College of Music.

The College of Music of Cincinnati has just issued its catalogue and prospectus for the thirty-seventh academic year, beginning September 3. The book is well prepared and bears a handsomely embossed cover, the pages being printed on a rich cameo tint. The various departments are set forth in a concise and authoritative way, while the advantages are described with becoming dignity. Especially noticeable is the fact that the list of certificate students in the last academic year was the largest in nineteen years. New half-tones and up to date press notices of the recent artist series feature the publicity of the faculty. The executive committee of the board of trustees, consisting of Julius Fleischmann, president; L. A. Ault, vice-president; J. G. Schmidlapp, treasurer; Adolph Klein, secretary, and Frank R. Ellis, member, remain the same.

Three new artists appear in the faculty, in Emil Heermann, the eminent concertmaster of the Cincinnati Symphony Orchestra, added to the violin department; Walter Gilewicz, the celebrated pianist, and Hans Schroeder, a noted German lieder singer and former operatic star, who will be added to the vocal corps. The clerical committee includes Revs. John F. Herget, F. L. Dorn, Hugo Eisenlohr, George A. Thayer, Charles E. Schenck, David McKinney, Louis G. Hoeck, Father A. Hemmersbach and Rabbi David Phillipson. Two new departments have also been announced, one for the teaching of the progressive series, which is a standardization of piano teaching indorsed by some of the world's leading pianistic masters, and a department for the practical training of piano teachers. The latter will be under the instruction of Albino Gorno, principal of the piano department and dean of the institution.

September 3 the College of Music will open its doors to what it is earnestly hoped will be another of its years of brilliant artistic activity. Plans already are afoot for another performance late in the fall of some standard work by the Springer Opera Club. Many encomiums were showered upon the student organization and its directors by the patrons of the notable presentation of "The Tales of Hoffmann," so that even greater achievements are confidently expected. Walter Vaughan, Gretchen Morris and several other of the young singers whose talents were so illuminatingly displayed are expected by their teachers to return for further development, and music lovers may well expect another delightful presentation of the artistic efforts of locally trained talent calculated to offer infinite

pleasure. The strides that have been made by the College Opera Club have been such as to excite keen admiration from its patrons and adds to the sanguine hopes held by loyal Cincinnatians that this is the city in which grand opera in English will receive encouragement and impetus for everlasting triumphs.

Arthur Burton Is a Busy Teacher.

Arthur Burton, the well known vocal teacher of Chicago, will be out of town all during the month of August, taking



Photo by Dana Hull, Chicago.
ARTHUR BURTON.

a well needed rest. Mr. Burton has had a most successful season and the prospects for the coming season look very good. He will return to Chicago about the first week in September and will open his studio in the Fine Arts Building on September 8.



OSCAR SEAGLE, THE AMERICAN BARITONE, ON THE DOORSTEPS OF HIS SUMMER HOME, "THE NEW HOUSE," SUSSEX, ENGLAND.

inevitable, and a singer must sacrifice his artistic feelings dozens of times in order to fill in between well constructed numbers that give the singer an opportunity to reveal himself—not display his voice, not merely satisfy his desire for the limelight, but truly to satisfy his desire to interpret great music. The broader vocal treatment necessary in opera is only one of the requirements for the concert stage, as the failure of opera singers in concert has proved, also the reinforcement of action and scenery habituates the singer to assistance he is lost without in recital. It is an artistic satisfaction to create a mood or scene alone, and there is no question that such satisfaction can be the result only of training to that end.

"The public is learning this fact. There is more and more satisfaction in a fine program. There is a feeling on the part of persons who are interested only in a small way that it is a hardship to listen to one person a whole evening, but the genuine growth in music is causing the public to lost sight of the 'one person' and to look for its enjoy-



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CECIL HART.

mezzo soprano voice and with a very promising artistic future in grand opera; Clara Davis and Madge Meisler are all with him during the summer continuing their vocal study.



MR. BUZZI-PECCIA AND MAESTRO GIORDANO AT HIS VILLA FEDORA ON LAGO MAGGIORE DISCUSSING MME. SANS GENE.

Mr. Buzzi-Peccia is living at the Hotel des Iles Borromées, where he will remain until about September 20. On his way to Stresa he stopped in Milan on a visit to his



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personal friends Puccini, Giordano, Ricordi, Toscanini, Caruso and many other prominent artists.

Mr. Buzzi-Peccia will devote his time during the summer to composing a new opera, some songs and a sym-

phonic poem. He expects to resume his teaching in New York at his studio, 33 West Sixty-seventh street, about the first week in October.

Our National Hymn?

Germans who can't get home are parading the streets of American cities singing “Die Wacht am Rhein.” If Americans in German cities are doing any parading and singing their favorite air is probably “Home, Sweet Home.”—Newark (N. J.) Star.

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Protest Against Lemare.

The Society of American Musicians has issued the following circular:

"Whereas, It has come to the knowledge of the Society of American Musicians that there is to be held in the city of San Francisco in the year 1915 an exhibition called 'the Panama-Pacific Exposition'; that in its many exhibits of American products there is to be a magnificent organ built by American builders, and that many concerts and recitals are to be given thereon; and,

"Whereas, The director of Liberal Arts has appointed to the post of director of music at this exposition an American, George W. Stewart, who has taken full charge thereof and appointed a foreign artist to give a large number of recitals thereon, virtually making him official organist of the exposition; and,

"Whereas, America can and does boast of a large number of talented and distinguished organists who would fill this place with honor; and,

"Whereas, This exposition is to celebrate the completion of a great American undertaking, the Panama Canal, we believe that in so far as possible Americans should have full charge of American exhibits; therefore, be it

"Resolved, That we, the Society of American Musicians, do hereby protest against the appointment of a foreign artist to the position of official organist of this exposition, and that we use all honorable means to bring this matter to the attention of the proper authorities, appeal to their loyalty, patriotism and reason, that the action of Mr. Stewart be rescinded and that one of our own illustrious American organists be selected for this post; and be it further

"Resolved, That we call on all loyal and patriotic Americans for their support in this matter.

"Society of American Musicians.

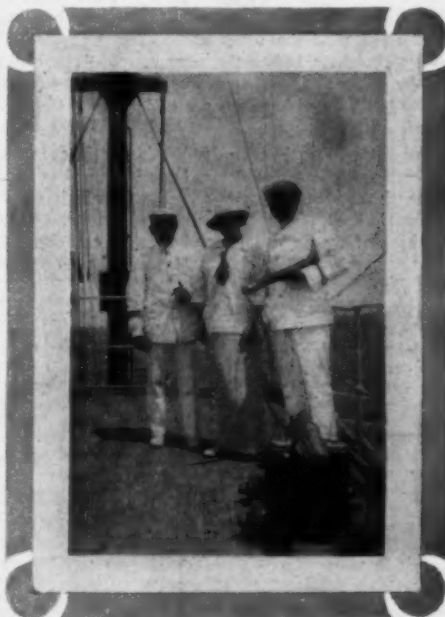
"WALTER SPRY, President.

"WILLIAM BEARD, Secretary and Treasurer.

"Walter Spry, George Nelson Holt, Glenn D. Gunn, William Beard, Allen Spencer, Board of Directors."

On Board the Venezia.

The accompanying snapshot was taken on board the steamship Venezia a couple of weeks ago, when that boat



THE SAMETINIS AND THE CAPTAIN EN ROUTE TO NAPLES.

was bound for Naples. It shows, from left to right, the captain of the Venezia, Mrs. Sametini and Leon Sametini, the well known violinist and head of the violin department at the Chicago Musical College. Mr. Sametini is dressed as an officer and is standing right behind the gun and carrying a long distance telescope.

Mr. Sametini will be back in America early in September, when he will resume his teaching at the Chicago Musical College and will also appear in many cities in recital. His tour is now being booked by Alma Voedisch, of Chicago.

Another Engagement for Horatio Connell.

Horatio Connell has been engaged for the fourth consecutive season to appear with the Philadelphia Orchestra, March 5 and 6. He will sing the bass role in Gustav Mahler's symphony and this occasion will be the symphony's first performance in America. For this event the orchestra will be increased to 125 musicians and will be augmented by a chorus of 1,000 voices.

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WASHINGTON MUSICIANS ARE PREPARING FOR ACTIVE SEASON.

The Summer Months Are Being Employed to Good Purpose—Personal Mention.

The Roydon Apartment,
Washington, D. C., July 31, 1914.

This week a music critic reports that the musicians remaining in town have settled into the "usual midsummer lethargy." If this same critic will study the situation closely she will find that the musicians who are remaining in town are very busy preparing for the fall and winter opera, concert tours, recitals, etc. One singer is working up songs for talking machine records.

WHAT THEY ARE DOING.

Up on the "hill" is Alice Eversman and her friend, Yelena von Sayn, preparing for a "Pan-American tour," to include Canada, the United States, Central and South America, a tour that is practically booked. These two remarkable women, Alice Eversman, prima donna of the Chicago Grand Opera Company, Montreal Opera Company, Grand Ducal Opera, Karlsruhe, and now engaged for appearances with the Century Opera Company, of New York, and Yelena von Sayn, violin virtuosa and considered by some Russia's foremost woman violinist, are living quietly here in Washington during the summer and working out a series of interesting and unusual concert recitals, which will be given from coast to coast during the coming season. Apropos the remark made to the writer by a young Washington voice student, to the effect that she "would not study with a teacher who kept her on tone work," Miss Eversman studied for three years just that very thing, which accounts for her well placed and equalized voice.

Then there is Gretchen Hood, whom some seem to think quite satisfied with her triumph this spring with the Aborn Opera Company. As a matter of fact, Miss Hood is deep in study under her teacher, Mrs. Goodhue, and if she follows the latter's advice will surely "arrive." Managers are keenly alert for good material, and Miss Hood has the satisfaction of knowing that her services are sought by some of the best in the country.

Marie von Unschuld is another musician seldom without opportunity to reveal her energy. After a tour of the West and Middle West this spring she has of late been heard in piano recital at Trinity College; she also gave her illustrated lecture with the assistance of her five year old daughter, Madelene, before the summer school for sisters at Trinity College. Mme. von Unschuld is now on a recital tour in Ohio and bookings are rapidly being made for the coming winter.

As for Helen Donohue DeYo, Washington's ever popular soprano, the constant demand for her services keeps right up throughout the summer. Mrs. De Yo's second recital at Hollins College, Hollins, Va., in May, resulted in a repetition of the enthusiasm and triumph occasioned by her first appearance. The Hollins Magazine has this to say of Mrs. DeYo's recital:

The recital of Helen Donohue De Yo, on Wednesday, May 13, was a double pleasure to all members of the Hollins community who had heard this gifted singer here just one year ago. For, in addition to the immediate pleasure of hearing a naturally beautiful soprano voice, backed by temperament and magnetic stage presence, we had the satisfaction of noting the growth of an artist who is also a conscientious worker and student. Mrs. De Yo showed marked improvement in concentration and brilliance of tone, and in a certain richness and maturity of style. She has lost, however, none of the qualities which made her former recital such a delight to her audience here and in Roanoke. The following interesting program was given:

Vissi d'arte	Puccini
Widmung	Schumann
Ich grolle Nicht	Schumann
Im Mai	Schumann
Die Nacht	Strauss
Die Lorelei	Liszt
Adieu, Forets	Tschaikowsky
Romance	Debussy
Last Night I Heard the Nightingale	Salter
Soft-footed Snow	Sigurd Lie
A Spirit Flower	Campbell-Tipton
Unmindful of the Roses	Schneider
The Fairy Pipers	Brewer

Franceska Kaspar-Lawson is summering at the lovely home of her father, in the Blue Ridge, and getting in form for the winter's work, which, in her case, is a long list of new and reengagements for concerts and recitals. A fundamental principle of interpretation is to "sing mentally between rests," and this is what Mrs. Lawson does, the "rest" being between seasons. One has only to know the Kaspar-Lawson family to realize that there is a "musical atmosphere" right here in America. This is a clever family of travel, culture and unity of purpose.

Mildred Rider, a young teacher and constant student of the piano, is now in Boston for the summer. Miss Rider has studied the "Fletcher Method" in Boston and wonderful results have been obtained by her with her large class of young pupils.

Grace Mabel Cramer, soprano, and a pupil of Mary Cryder, made her debut as a public singer last week at

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a concert given in the Vienna Opera House. Two soloists from Baltimore assisted.

Mrs. Warner Gibbs, a well known and reliable singer of Washington, sails August 1 (if the war does not prevent) for Europe and will study in Paris while visiting friends near there.

The declared intention of Mr. and Mrs. Otto Torney Simon was to remain in Washington during the summer, but ill health of Mrs. Simon caused them to change their plans, and they sailed for Europe on the steamship Oskar II for Copenhagen, there to be the guests of an old friend, Sir Asgar Hamerik.

Elizabeth Reeside returns next week from Paris and other European cities, where she has appeared in opera and studied. Her appearance with the Boston Opera Company in Paris has caused comment, and Miss Reeside, after the season, studied with Oscar Seagle at his home, and from her mother, Mrs. Howard Reeside, the writer learns that a joint concert tour of the United States will be made by Miss Reeside and Mr. Seagle early this fall.

DEATH OF MRS. WILLIAM BRUCE KING.

Washington has suffered greatly this summer and spring through loss by death of several prominent musicians. The passing of Mrs. William Bruce King takes from our midst a woman of wide musical culture and experience and the effect will be far reaching, as Mrs. King was identified with the best music clubs and societies of the city. Mrs. King was formerly Edith E. Gilbert, of New York State. The services, which were held in the beautiful music room of the King home, on Nineteenth street, were most affecting and were opened by a violin solo by Roberta Allen, now musical director of the Friday Morning Music Club, who played Handel's "Largo" very beautifully. After the prayer by Rev. Dr. Pierce, Mrs. Lawson (nee Kaspar), an active member of the Friday Morning Club and an old personal friend of Mrs. King, sang "Come Unto Him," from "The Messiah," with exquisite purity and simplicity. Mrs. Henry A. Robbins (nee McCallum), treasurer of the Friday Morning Club for many years, accompanied Miss Allen and Mrs. Lawson. Many of Mrs. King's friends and summer neighbors at Bluemont came down to pay the last tribute to her. DICK ROOT.

Sickesz a Brilliant Pianist.

Jan Sickesz, the Dutch pianist, whose American tour is being awaited with keen interest, comes to this country heralded as one of the leading artists of the day. When only eighteen years of age, he won the first prize at the Royal Conservatory, Amsterdam. In Vienna, Sickesz devoted himself to a thorough training under the direction of Leschetizky. Since then he has been received enthusiastically in the leading cities of Holland, Sweden and Germany, and on numerous occasions has delighted members of the royal family of Austria by his brilliant playing. Sickesz scored a remarkable success at the concert with the Berlin Philharmonic Orchestra. The young virtuoso received tremendous applause after his rendition of the Saint Saens concerto. He responded generously to many encores. His highly developed technique allows the combination of delicacy and poetic charm of interpretation without loss of fire and brilliancy.

If Not, Why Not?

Grand Hotel, Catskill Mts., N. Y., August 4, 1914.
To the Musical Courier:

In the issue of the MUSICAL COURIER of July 29, I note that there is an article about Mme. Hassler-Fox, the American contralto, who appeared as soloist at one of my concerts at the Grand Hotel, Highmount, N. Y. In perusing said article I noted that I was designated as being assistant conductor of the Metropolitan Opera House orchestra. Permit me to state that I have not received that high honor, being only a humble member of the orchestra of the said opera house. I do not want an erroneous statement such as was published to go uncorrected, hence I would thank you if you would print this letter or the résumé thereof.

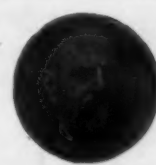
Very truly yours, SOL. ZAVELEFF.

Hamlin to Become a Pinkerton.

During the month of July, George Hamlin, tenor of the Chicago Grand Opera Company, appeared at Cortina, in the Austrian Tyrol, Munich, Nuremberg and Rothenberg. At present he is in Italy studying the role of Pinkerton in "Madame Butterfly," which he is to sing in German, in Berlin.

A Miller-Hamlin Recital.

Christine Miller, the contralto, and George Hamlin, tenor, are announced for a joint recital in Aeolian Hall early in February.

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Max Pauer's London Recitals.

The four recitals given in London this season by the distinguished pianist, Max Pauer, prove him to be among the few pianists who receive unanimous praise from press and public alike. His playing displays remarkable pianism from many points of view. He presents his interpretations in a manner invariably attractive to the connoisseur as well as to those of a less exacting sense of appreciation, for added to his deep musical feeling is a finely balanced sense of the intellectual and the beautiful expressed, through a wonderful command of technical resources, which latter accomplishment, however, is never allowed to become the sine qua non of anything he does. The following excerpts from the London press may be interesting reading to his many admirers:

Mr. Pauer's fine gifts and splendid technical powers were utilized to the full in admirable performances of Schubert's "Wanderer" fantasia and Beethoven's C minor variations.—The Observer, June 7, 1914.

The same estimable qualities were to be noticed in Max Pauer's playing at Bechstein Hall yesterday afternoon that have been so conspicuous upon previous occasions—that is to say, virility and tremendous power, much beauty of tone, and, above all, a sense of bigness generally. He can roar like a lion and coo like a dove, but his roaring is not purely physical, nor does his cooing become the monotonous exercise some make it.

His dynamic outbursts are the outcome of a dominating personality rather than a desire to astonish. He hit the piano some cruel blows in Schubert's "Wanderer" fantasia, but the effect of them was always logical, and seldom, if ever, unmusical. Peculiarity is often mistaken for individuality, and there was much in the reading of the work which struck us as new, not to say strange, but at no time did we feel inclined to deny the player the possession of big ideas and a no less big habit of expression. Other good things were Beethoven's variations in C minor and smaller pieces by Brahms, Reger, Rubinstein, etc.—The Evening Standard, June 7, 1914.

The last of Max Pauer's programs at Bechstein Hall yesterday afternoon gave us a wealth of fine works finely played. Beethoven's thirty-two variations in C minor becomes a wonderful piece of expression under his hands; it was alive from the sensitive staccato touch of the early numbers to the torrent of scale passages at the climax. Schubert's "Wanderer" fantasia gave him a great opportunity; to name only one point, the passage leading to the first entrance of the "Wanderer" theme was a remarkable piece of rhythmic control giving the feeling of presence which led eloquently to the poetic slow movement.

A group of Brahms' pieces was equally interesting, though there were one or two wrong notes at the beginning of the rhapsody in G minor, and a mistake in the harmony of the intermezzo in E flat (op. 117, No. 1) showed that even Mr. Pauer's memory is not impeccable. Reger's variations and fugue on a theme by Bach, one of the finest of his works for the piano, was beautifully played; while one wondered at the strength of the technique in the "Martellato" variations, the clean, contrapuntal playing in the fugue which reserved the climax to the last moment was the part which showed the highest musicianship.—The Times, June 6, 1914.

It was satisfactory to note that the attendance at Max Pauer's last piano recital at Bechstein Hall yesterday was better and represented genuine appreciation, since the free list, the usual factor in the size of an audience, was entirely suspended. His program was again of absorbing interest, taking cognizance of all schools of piano writing, from Schubert to Max Reger. The former was represented by his "Wanderer" fantasia, which has never been so convincingly played in recent years. Herr Pauer showed what a great work it is, for he revealed its meaning. Brahms was represented in the scheme by two of the rhapsodies, two of the intermezzi and the C major capriccio. Their interpretation was masterly, not merely in the representation of the rugged spirit, but in the conquest of the technical points in such a way as to show the construction clearly and unmistakably. The beauty of his "una corda" tone in the E flat intermezzo was nothing short of wonderful, more especially in comparison with the volume of tone heard elsewhere. His fine technique and power of displaying the details of the harmonic structure were shown in the Bach variations and fugue of Max Reger, and there were delicacy and charm in the other numbers. Herr Pauer shortly leaves London for a space, but on his return he should, on the ground of his musical as well as technical ability, have no difficulty in taking his place in the esteem of British musicians as the foremost pianist of the day. His reception yesterday was a ready and spontaneous recognition of his powers.—The Morning Post, June 6, 1914.

On two such recent occasions have the praises been sung in these columns of Max Pauer that it would savor of repetition to dwell upon his playing at the recital he gave in Bechstein Hall yesterday afternoon. This was the pianist's third appearance, and it was pleasant to note the presence of a far more numerous audience than on the previous occasion. Beginning with Beethoven's C minor variations, Mr. Pauer's program was confined very largely to the familiar, and not the least impressive performance he gave was that of Schubert's "Wanderer" fantasia—one of those things which only the truly elect among pianists ought ever to play. Clearly such a condition would be no bar to its performance at the hands of Mr. Pauer, and upon it he lavished his fine interpretative gifts and his great technical powers with complete success. His hearers were very enthusiastic.—Daily Telegraph, June 6, 1914.

Rather belatedly London amateurs have woken up to the fact that Prof. Max Pauer is a pianist of high distinction and there was a much larger audience at his third recital at Bechstein Hall on Friday afternoon than at the two which had preceded it. His program included Schubert's "Wanderer" fantasia, and his reading was big in outline and virile and feeling in expression. Beethoven's C minor variations and Max Reger's Bach variations and fugue gave further illustration of his masterly technique and authoritative interpretation.—Sunday Times, June 7, 1914.

Max Pauer has set his face against the deadhead system, and as far as could be judged yesterday afternoon at Bechstein Hall, with wholly satisfactory results. In fact, the no pay-no play embargo

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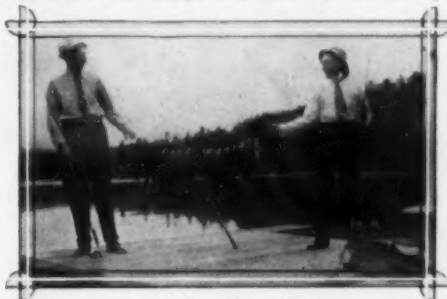
seemed to have fired the public with the desire to hear Mr. Pauer, and there was a capital audience in consequence.

A remarkably powerful and highly individual performance of Schumann's "Wanderer" fantasia was a feature of the program. Mr. Pauer's playing being tempered as occasion demanded by a rare and charming reticence and great tonal beauty. Vivid as were some of the contrasts, they were never theatrical.

Mr. Pauer has a powerful personality, and he does not seek to suppress it.—Daily Express, June 6, 1914. (Advertisement.)

A Fisherman's Luck.

These are real fish, and all caught by a real fisherman. C. Mortimer Wiske, director for many years of the Paterson, N. J., annual music festival, and recently engaged to direct the music festival to be given at Newark, N. J., next spring, is not only a musician of national repute but is also a sportsman of no little prominence. At his camp in Maine, Mr. Wiske indulges in the numerous outdoor sports



A MORNING'S CATCH.

Picture taken on the landing in front of C. M. Wiske's camp.

that are so common at a place of this sort. Fishing, of course, is his favorite summer pastime and his luck in this line is one of the sensations of this section of Maine.

Mr. Wiske is preparing for one of the busiest seasons he has ever encountered. Two music festivals must necessarily involve no little amount of work. Nevertheless, Mr.



A NEARER VIEW OF THE SAME FISH.

Wiske is thoroughly capable of handling even a still larger task, and with the cooperation of the two cities—Newark and Paterson—great things are to be expected next season.

Last Goodman Recital in**Von Ende Summer Course**

The last Wednesday afternoon recital at the von Ende School's summer course presented Lawrence Goodman in an interesting program which gave him ample opportunity to display his qualities as an artistic performer.

The Bach-Taussig toccata and fugue in D minor were played in a dignified, yet spirited manner, and Chopin's nocturne in D flat and polonaise, op. 53, formed a strikingly beautiful contrast. Schumann's "Warum" and Schumann-Taussig's "Contrabandiste" received a musicianly reading, and the final group, consisting of Olesen's "Butterflies," Sibelius' "Romanza" and the Appassionata etude of Liszt, brought the well attended and warmly appreciated recital to an effective close.

An Arrigo Serato Criticism

The following press criticism has just been received from Milan:

The first concert gave us an opportunity to hear the violinist, Serato, again, accompanied by Busoni. He played that wonderful Beethoven concerto which we heard him play last winter at the Augusteum, and again he was rewarded by clamorous applause and recalls. It was a complete, warm and fully deserved success and confirmed his fame as a violinist gifted with a perfect style and an exceptional mastery of technique and sentiment.—L'Arte Lyrica, Milan. (Advertisement.)

John Rebarer's Concert, November 5.

John Rebarer, the well-known concert pianist, and Miss Marie Dentscher will give a joint recital on November 5 at Aeolian Hall, New York.

I am not saying that this "Francesca da Rimini" (Zandonai) is outrageously bad. On the contrary, it is distinguished by a sincerity of purpose and an excellence of technique which are all to the good. But it is none the less irredeemably dull.—London Truth.

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

What a concert of the Powers!

David Bispham will sing as a free lance this season in concerts and all-English lecture recitals, which means that all managers will book him, and he is represented by none of them in particular.

Louis Blumenberg, president of the Musical Courier Company, and Mr. and Mrs. John McCormack are in London after many hardships endured during the passage from Ostend, Belgium.

Frederick Stock, conductor of the Chicago Symphony Orchestra, was aboard the Kronprinzessin Cecilie, which was forced to put into port at Bar Harbor, Me., after vainly attempting to cross the Atlantic to Europe.

Antonia Sawyer will present the following artists during the season 1914-15: Julia Culp, Albert Spalding, Katharine Goodson, Emilio de Gogorza, Jan Sikesz, Cordelia Lee, Eleanor Spencer, Helene Koelling, Artha Williston and Angelo Cortese.

A cable received from Otto Goritz, the baritone, by New York friends, requests them to sublet his apartment here and to put his furniture and other belongings in storage, as he is eligible for military service in Germany and expects to be sent to the front.

Pittsburgh has abolished "Dot Leedle Cherman Band" as a street nuisance, beggary and needless noise. It is a step in the right direction, and New York should follow suit by prohibiting itinerant musicians from infesting the thoroughfares and courtyards of the metropolis.

A series of articles running in the New York Tribune and written by its music critic is called "The Last Days of Beethoven." We are afraid that the last days of Beethoven will come quickly if the critic is encouraged to go on, for more unqualified drivel rarely has been published.

Andreas Dippel, lately in Carlsbad, is said to have been drafted into the Austrian army. It is difficult to say in what manner his New York enterprise of giving a season of light opera will be affected. Fritz Kreisler is another musical personage who has been called upon to battle for Emperor Franz Joseph.

An important news item, which was suppressed by the censor and had to be supplied by our imagination in the same way that most war reports are furnished at present, is to the effect that a very popular number on the programs of the transatlantic liners is Mendelssohn's overture, "A Calm Sea and a Prosperous Voyage."

War clouds notwithstanding, Bayreuth announces that it will hold its usual Wagner festival in 1915, and as an additional attraction will break with its old custom of presenting only one other work beside "Parsifal" and the "Ring" cycle. Next summer's "extras" will include "Meister-singer" and "The Flying Dutchman."

About two-thirds of the members of the Boston Symphony Orchestra are in Europe at the present time. As the absentees nearly all are foreigners it is a serious question as to what would happen in Boston if the missing players are detained abroad until after the war is over. Dr. Muck finds himself in the same predicament as his marooned

players. The other American orchestras are not in the same plight as that in Boston, for they employ a large proportion of native and regular resident players.

A cablegram has been received from Dr. William C. Carl, dated August 5, from Switzerland, where he expected to spend the summer, saying he "is very well." It is to be assumed, therefore, that Dr. Carl will finish his vacation in Switzerland, oblivious of the "horrid heads of war" which are raising their grim visages all about the little republic.

For sentimental reasons easily understood a great part of the musical world on this side of the Atlantic sympathizes with Germany and Austria in their present troubles. It is but natural that the lands of Bach, Beethoven, Brahms, Schubert, Haydn, Mozart, Schumann, Weber, Liszt, Gluck, Wagner, should win responsive sympathy from our followers of the tonal muse, especially those who spent their study years in Berlin, Vienna, Munich, Leipzig, etc.

In Chicago announcements crept into the papers to the effect that in France, Germany and Austria singers are exempt from military service and therefore "none of the male foreign singers of the Chicago Grand Opera Company would be compelled to join the flag of his nation." The Chicago dailies published the story in good faith, but evidently did not look into the matter very closely. It is a mistake to say that in the aforementioned countries singers are not required to do military service. They are, and why should they not be? Generally speaking, singers are in very good health, athletic (even if some of them have a little too much avoirdupois), and therefore they must be considered combatants. While it is to be hoped that the European war will not have any effect on the Chicago Opera Company, it is wrong for the papers in that city to print statements which are absolutely misleading. If the announcements were made from the press bureau of the Chicago Opera, the step is even more unwarranted.

The Detroit Orchestral Association and the Detroit Symphony Orchestra are in a flourishing condition for next season and each will give six concerts. It is understood that the executives of the organizations had their hands full to secure the necessary financial guarantees, but their perseverance and energy finally conquered the apathy of the Detroit business and financial representatives. As an instance of the lack of appreciation and culture with which the committee had to deal in some quarters, it need only be mentioned that Henry L. Ford, the multimillionaire automobile manufacturer, refused to contribute to an orchestral fund, saying: "I wouldn't give you five cents for all the art in America." That is a dreadful sentiment and one with which many other Detroiters of wealth and refinement certainly are not in accord. It is the Henry L. Fords all over the country—and every city has them—who stand in the way of enabling the larger communities to obtain endowed permanent symphony orchestras. The solidarity of Detroit's musical interests is established, and the proof lies in the fact that Newton J. Corey is manager for the city's two orchestral institutions. However, without the support of the big financial and business interests, Detroit cannot hope to take a place musically with such cities, for instance, as Minneapolis, Cincinnati, St. Louis, San Francisco, St. Paul, etc. The guarantee fund of the Detroit Symphony Orchestra is only \$15,000 for the season.



WAR MUSIC

BY

CLARENCE LUCAS

That famous comment made by one of the French generals concerning the charge of the Light Brigade may well be applied to military marches. "C'est magnifique," said the Frenchman, "mais ce n'est pas la guerre"—It is magnificent, but it is not war.

When the band in uniform swings through the streets with banners flying and brazen instruments resplendent in the sun, the feet of boys keep step to the resounding tunes and the dominating rhythm of the drums.

Young men see visions of a holiday parade with sisters, wives and sweethearts waving handkerchiefs, and their companions cheering them as they march home again behind the band with victory on their standards and medals on their breasts.

This is the tale the music tells; this the sentiment the old tunes rouse within the heart. Banners, uniforms, parades and music—these are for piping times of peace when

Grim visaged war hath smoothed his wrinkled front.

But even war itself is often made attractive by the poets. Othello says:

Farewell the neighing steed and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!

Shakespeare's words have here the spirit of the military march. They are music, and they stimulate the same emotions that the melodies and harmonies of music rouse. But England's greatest soldier, Wellington, had a different version of war. He saw no poetry in it, and he cared nothing at all for military bands and peace parades. The victor of Waterloo wrote in his dispatch: "Nothing except a battle lost can be half so melancholy as a battle won." He knew that when those invisible and leaden messengers of death began to whiz and whistle through the air the awful hour had come for music and festivity to cease.

That grim and terrible tragedy cannot be set to music. The horrors of the battlefield cannot be put on paper for an orchestra. Even the soldier in the firing line can hardly comprehend it; for it seems a kind of waking dream to him in which he does mechanically what he has been trained to do. When a whirling bullet hurtles through his brain or rips his heart apart he drops, and all is over. Victory or defeat are all the same to him. He answers no more the trumpet's summons to duty. And when the battered regiment returns with the proud, high step of conquerors, and the band plays old and familiar airs of home, there will be aching hearts among the cheering throngs, and many a streaming eye will look in vain for faces that are never to be beheld again.

What consolation will a military march bring then?

Or who can write or play the music that will soothe the agony of those who fall with ghastly wounds and lie unaided on the ground, with parched tongue stiff with thirst and every heart-beat thundering in their temples? What symphony can express the unutterable longing for the dear ones far away and for the touch of a gentle hand to ease the intolerable pain and close the staring eyes when the silent stars shall have faded into darkness and the interminable night becomes eternity?

And what do those rollicking songs of the sea amount to when the monster guns begin to bellow and belch their tons of steel? "A life on the ocean wave" is a capital song for sailors on shore. But when the cruiser starts to sink and the dreadnought's magazines blow up even the staunchest mariner may be excused if his manly bosom quivers and his thoughts fly homewards over the briny waves that are soon to be his watery shroud.

The jaunty crew of Gilbert and Sullivan's "Pinafore" sing "We sail the ocean blue"—as if the ocean was a sunny lake and men-of-war were excursion steamers. And the concert basso in kid gloves and immaculate white linen sings a smooth ditty about the joys of being "Rocked in the cradle of the deep." His stage valor would quail before a current of air that might endanger the velvet of his larynx. What would he do on the deck of a gunboat smashing through the billows and scudding over the foam, with the hideous death song of machine guns shrieking overhead and the rhythm of exploding shells for a tremendous bass? The sweet voice of music has no place among these jarring sounds. It more becomes the rustic pipe of Tityrus lying in the beech tree's shade and singing of his darling Amaryllis. It may re-echo in the flowery vales of Arcady, but its small voice is silenced in the din of battle.

There is another scene, however, where music is in place.

When the vast cathedral opens its portals to receive the dead who fell in defense of those who stayed at home, the deep and solemn tones of the organ are a fitting requiem of peace and tranquil glory after the riotous discord of the fighting deck and battlefield. But the dead march is for the living to hear, not for those who sleep in their eternal slumber. It may perhaps bring consolation to the mourners and it may make serious those who merely came to see. It cannot thrill again the gallant men who marched away with banners and a band, with loved ones smiling through their tears, and comrades clasping their hands in silence when the last goodbye sticks in their throats.

But the greatest of death marches is a mockery at best.

C'est magnifique, mais ce n'est pas la guerre—it is not war.

AMERICA'S COMING SEASON.

The war clouds which are bursting in Europe and emptying their deadly contents over a terrified population find an answering echo of horror and of sympathy in this country, and musical circles are especially affected both because of the many Americans now abroad and because of the almost certain absence of a number of European artists who were expected to be part of our coming tonal season in this country.

There is no need for alarm, however, either as to the safety of neutrals now in Europe, or on account of conditions to come in our American musical affairs. Careful inquiry conducted by the *MUSICAL COURIER* during the past few days reveals only optimism in the ranks of American artists, teachers and managers. The places of the absent Europeans will be taken by artists now in this country and by others soon to return here from abroad. Everywhere there is hopefulness. The outlook is most promising. This is the moment for America to rally around the standards of its native musicians and break the spell of long indifference under which some of them have been suffering. While all announcements of the "musical independence of America" are childish and premature, the present moment seems likely to develop at least the self reliance and the vast local resources of our native music makers and music purveyors.

In order to sound the situation thoroughly, the *MUSICAL COURIER* sent a representative to all the New York managers for an expression of opinion, and despatched telegrams to many of the out of town managers. The results of our efforts are as follows:

R. E. Johnston, when questioned as to the possible effect of the present European war on music conditions in America for the coming season, waxed enthusiastic over the possibilities which will necessarily be open for the American artist in his own country as a direct result from the situation. Briefly, his views on the subject ran into this form: "Now is the time for Americans. I am for the American artist at every stage of the play. The whole sum and substance of the concert world for decades past, and especially so in the last few years, has been the matter of a name. I at present know of dozens of American artists in the concert field who are only getting a hundred dollars per engagement and are without a doubt much better than some of our European friends who get their thousand and more a night. There is not the least reason in the world why we should not use our own talent. America overranks all other countries in its mercantile productions and in every business way, and I myself don't see why it can't do the same in the artistic line of production also. It is safe to predict (that is, if the present state of warfare continues to exist in Europe say for three more months) that European musical activities will be seriously wounded, in fact killed for the next ten years to come. The awfulness of the situation is simply incomprehensible, and the resulting devastation must necessarily be so great that my aforesaid prediction of future musical conditions is bound to eventuate. As a natural result of this, there will be a general stampede to this country of European artists, and I expect to be engaging many of these same artists in francs, marks, shillings and florins as against dollars previously paid for their American engagements. I foresee American artists (in instances where they are really capable) stepping rightfully into their own positions, and I prophesy a general revision of the order which has so long made for the supremacy of foreign talent. Also the European artist will have a little more respect for the pursestrings of the American man-

ager's pocketbook, and not demand a ten times greater fee here than the one awaiting him at home—a ridiculous state of affairs to which Americans have subjected themselves far too long. Of course, America now should take it upon herself to set about manufacturing its own artists, and for this purpose mainly a more serious condition of study is sadly needed. This is greatly aided abroad by what we call 'environment.' Nevertheless, with the marvelous accomplishments already existing in our country as ample proof of the remarkable versatility of our people, it can and will be a very simple matter to make our own 'environment.' With this accomplished it will be only a matter of time when America shall stand supreme in the artistic world."

F. W. Haensel, of the firm of Haensel & Jones, on being questioned as to the effect here of the all European war, said: "Grim visaged war always leaves its mark, and yet every one who believes in progress must needs hope for better things in the future. I believe that unless the war clouds of Europe are dissipated soon that America will be overrun with musicians during the coming season, and if this is the case the prices of some artists must tumble to their actual box office value. With the artists on our list there is not a single inflated value. People who want Slezak will pay for him, war or no war, as he is a bargain at his present selling figure, because he is a procurer of financial results that are well known. He should experience no difficulty in getting away from Europe, as he is court singer to the Emperor and can be granted a safe conduct at any time. He is due here on Christmas Day. Carl Flesch is in Holland, but as he is not to return until late in December I anticipate no trouble as to filling his dates. Margarete Matzenauer is in Italy, and as she is to make a number of phonograph records in the near future I am confident she will be among the early arrivals. George Hamlin and Arthur Shattuck are not expected in America until the first of the year, so they have plenty of time to put in their appearance. Paul Althouse cabled me August 7 that he would be here on time. Christine Miller is in Germany, but any one who knows Miss Miller at all knows that she will come home long before her first recital date, as she is a young woman of infinite resources. And so on all our artists can safely be accounted for. Of course if a large number of musicians are detained in Europe the artists of America who have previously been denied recognition will naturally come to the front, but I cannot conjure a situation which would keep world famed artists bottled up in Europe."

The Hanson agency, at present under the direction of Mrs. Lewis during the absence of M. H. Hanson (who, when last heard from, was being detained at Ostend, Belgium), viewed the situation in a very optimistic light. "We rest with the greatest assurance over the safe return of all our artists who now happen to be in the affected European war zone," said she, "and then, too, luckily enough, we have on our list many American artists, so any possible detention by the European governments of their subjects will not seriously affect our activities for the coming season. We think undoubtedly that the American artist will be benefited more or less by the conditions which are bound to arise from the European conflict, this depending, of course, on the real ability of the artist in question, but now is most assuredly his time, and we really expect to see many new names entering the temple of fame as America's own products ere the season reaches its close. In considering the present outlook as to the success of our coming musical sea-

son we can say that never before have the indications and conditions been in a more favorable form. The progress of arrangements both with the artists and the managers is continuing with marked steadiness, and thus far nothing has arisen which would intimate in the slightest manner that any unstableness exists in our country as a result of the European state of affairs."

The Wolfsohn Bureau seemed satisfied that nothing harmful to us possibly could grow out of the European imbroglio. The present bright outlook for the coming music season in America will be realized, says the Wolfsohns. One of the chief members of the firm added: "It is true that many of the prominent artists on our list now are marooned in various sections of the war clouded continents, but the splendid resourcefulness which invariably is constituted in the makeup of any great artist will succeed in overcoming any minor technicalities which might stand in their way, and we are positive that all our people will be on hand in good season for their opening engagements, most of which, at the earliest, do not come due until a month from now, anyway. All our signed contracts mean good American dollars to the artists possessing them, and presumably they are even more anxious to get back here than we are to have them. We see not the slightest reason whatever for any uneasiness concerning the future American music conditions and, if anything, we imagine that they will materially profit by the outcome of the issue. The present state of war cannot possibly continue through more than a very few months, and a speedy readjustment of affairs over there will soon take place; but be that as it may, more certain now than ever before are the chances of the American artist in cases where he has genuine ability to get into his rightful position and the odds will be slightly in his favor at that. Individually, our 1914-15 season promises to be a huge success, and at present it is impossible for us to see where the European situation of today can hinder its materialization in any way."

Antonia Sawyer states that business "never was as good nor prospects so bright as they are at the present time" and that her agency is busily preparing to handle one of the most strenuous season it ever has encountered. In voicing her views further on the subject she remarked: "Of course we experience some little uneasiness as to the present whereabouts of a few of our artists who are abroad, but feel confident that they all will manage to get transportation back to this country in ample time for the commencement of their respective tours. Whether our American musical activities at large will be affected by the deplorable state of affairs now existing abroad I really do not know, but should all our great artists who happen to be foreign citizens be compelled to remain in their respective countries I think that the result would not be very disastrous to our music welfare. Any such action would be quite out of the question though, for in Europe an artist when he does finally become recognized comes near to being idolized by the populace, and ideas of even endangering the lives of their favorite musicians would be the last thing thought of. As it is, the more prominent in this set of artists are held in high esteem by the different royal families, and a protected departure out of the afflicted countries will be assured in all cases, I am certain."

The Foster & David agency reports that they luckily (with but one exception) have the satisfaction of knowing that all their artists are already safe and sound here in America. The exception lies in the person of the young American violinist, Alex-

ander Block, who when last heard from was still in Dresden, where he had been coaching with his former teacher, Leopold Auer. They also state, that from the present outlook, "the European situation can in no way interfere with musical activities in America during the coming season; in fact, it looks as though, if anything, America would be benefited musically in many ways."

Views in entire concordance with those expressed by the other New York managers were voiced also by Mrs. Sutorius, Walter Anderson, G. Dexter Richardson, Annie Friedberg, Loudon Charlton, L. M. Ruben, S. E. Macmillan and others.

Out of town orchestral and concert managers who could not be reached as they are away on vacation were K. L. Roberts (Cincinnati Symphony Orchestra), C. A. Ellis (he is in Europe), Ralph Edmunds (Philadelphia Symphony Orchestra) and W. A. Fritschy (Kansas City).

The other managers to whom the MUSICAL COURIER telegraphed wire as follows:

Chicago, August 8, 1914.

Editor Musical Courier, New York:

Eight million dollars spent this summer for Chautauqua talent combined with banner season and high prices for crops foretells record breaking season in Central West. Our advance outlook warrants increase of office and field force and addition of feature list of artists for Chautauqua for next summer. Will extend our territory to Northwest and to Southern States.

ERNEST BRIGGS,
For Briggs Musical Bureau.

Chicago, August 8, 1914.

To the Editor, Musical Courier:

All signs point toward best all-round musical season America has known. Many new substantial clubs and subsidized series have been organized, and the general demand is not only larger but also for higher grade artists. Do not anticipate any reaction account European belligerency. Musical horizon brighter and field of activity larger now than at any past period.

HARRY CULBERTSON.

Cincinnati, Ohio, August 9, 1914.

Editor Musical Courier:

College and conservatory anticipate largest enrollment in their history and smaller institutions will reflect same conditions. Symphony orchestra increases its number of concerts to forty-two extending to May 1. Clubs will have their usual seasons and plans are being perfected for series of Sunday afternoon concerts by visiting artists.

HERMAN THUMAN.

Detroit, August 8, 1914.

Editor Musical Courier:

Honest treatment of the public by giving them the best available in music has had its effect wherever it has been practised. The outlook in Detroit and in Ohio, Indiana and outside territory never has been brighter. The sane policy of the MUSICAL COURIER is doing much to place music on a better basis throughout the country. JAMES E. DEVOE.

St. Louis, Mo., August 8, 1914.

Editor Musical Courier:

Hesitate to express an opinion upon outlook in American musical field during coming season. No one can tell to what extent conditions will be affected by European wars. We are much concerned as to whereabouts and safety of conductor Zach, who was last heard from in Vienna, July 23.

ARTHUR J. GAINES.

The Messrs. Aborn state that they do not anticipate much trouble on account of war conditions in assembling their leading artists for the coming season at the Century, beginning September 14. Most of the principals are Americans, and many of them are already in this country. When the situation began to look serious over a week ago cablegrams were sent to all Century Opera singers who

happen to be in Europe instructing them to take passage on the first ship available to America. Replies to these messages indicate that the few Century

artists who still are in Europe are in neutral countries and do not expect any trouble in reaching New York.

AMERICA'S HOST ABROAD.

Arranged alphabetically, this is as complete a list as it is possible to compile at this time of our native and resident musical personages now in Europe, most of them within the war zone itself. Included also are the names of some of the foreign artists who were expected here for American tours this season:

A

Arthur M. Abell, Mariska Aldrich, Luella Anderson, Arthur Alexander, J. Allen, Leonora Allen, Paul Althouse, Richard Aldrich, Cecil Ayres, Pasquale Amato, Paolo Ananian, Frances Akla.

B

Louis Blumenberg, Alexander Bloch, Hannah Butler, W. L. Blumenschein, Mrs. Marc A. Blumenberg, Birdice Blye, Alice L. Bryant, Mrs. Noah Brandt, Enid Brandt, Mrs. H. A. Beach, Charles Bowes, Eddy Brown, Thuel Burnham, John Braun, Alice Bingham, Mrs. George Beck, Helen Blain, Lillian Blauvelt, Carlo Buonamici, Rudolf Berger, Carl Braun, Alessandro Bonci, Ferruccio Busoni, Willy Burmester, Amadeo Bassi, Lucrezia Bori.

C

Enrico Caruso, Julia Claussen, Cleofonte Campanini, Anna Case, Dr. William C. Carl, Gertrude F. Cowen, Shanna Cumming, Mr. and Mrs. King Clark, Arthur M. Curry, Claude Cunningham, Augusta Cottlow, Pauline Curley, Lucy Call, Grace Cole, Marian Clark, Kittie Cheatham, California University Glee Club, Gertrude Cleophas, Jane Noria-Centannini, Maria Cavan, Julia Culp, Florencio Constantino.

D

Frank Damrosch, Mildred Dilling, Laurette Duval, Vernon d'Arnalle, Adamo Didur, Charles Dalmores, Norah Drewett, Andreas Dippel, J. F. Delma-Heide, Jenny Dufau, Emmy Destinn.

E

Annie Ellermann, Albert Elkus, Emma Eames, Edwin Evans, Rudolph Engberg, C. A. Ellis.

F

George Fergusson, Truman Fassett, Mrs. E. Potter-Frissell, Benjamin Fabian, Geraldine Farrar, William Forster, Anna Fitzhugh, Carl Flesch, Edoardo Ferrari-Fontana, Flonzaley Quartet, Martha Falk-Mayer.

G

Giulio Gatti-Casazza, Frank Gittelson, Louise Gunning, Leopold Godowsky, Katherine Golcher, Katharine Goodson, Esperanza Garrigue, Hedwig Glomb, Emily Gresser, Mary Garden, Paolo Gruppe, Emilio de Gogorza, Alma Gluck, Ossip Gabrilowitsch, Clara Clemens-Gabrilowitsch, Aristodemo Giorgini, Heinrich Gebhard, William J. Guard, Paolo Gallico, Albino Gorno, Johanna Gadschi, Otto Goritz, Dinh Gilly, Elena Gerhardt.

H

Julia Hostater, Kathleen Howard, Victor Harris, David Hochstein, Ellis Clark Hammann, Sara Heineman, M. H. Hanson, W. H. Henderson, Sue Harvard, Margaret Huston, George Hamlin, Edwin Hughes, Ada Soder-Hueck, William Hinshaw, Edward Hargreave, Karleton Hackett, George Nelson Holt, Gustav Holmquist, Elmer G. Hoelzle, Edna ver Haar, Allen Hinckley, Genevieve Houghton, Ragnahild Holmquist, Alfred Hertz, Heinrich Hensel, Frieda Hempel, Marie Hertenstein, Josef Hofmann, Hans Himmer, Edna Hoff.

J

Sascha Jacobson, Anna Taylor Jones, Karl Jörn, Edward Johnson.

K

Grace Kerns, Mme. Rider-Kelsey, Marie Kaiser, Louis Koemmenich, Earle G. Killeen, Sergei Kotlarsky, Morgan Kingston, Mr. and Mrs. Knupfer, Georgia Kober, Adele Krueger, Fritz Kreisler, Dr. Ernst Kunwald.

L

Vida Llewellyn, Felice Lyne, Albert Lindquist, Kathleen Lawlor, Leslie Loth, James Liebling, Cordelia Lee, Lucille Laurence, Marie White Longman, Josef Lhevinne, Tina Lerner, Georges Longy, Frank la Forge, Theodor Latteman.

M

Charles Henry Meltzer, Alice Garrigue Mott, Florence MacBeth, Zettali Martin, Adolph Muhlmann, Marguerite Melville, Beulah Munson, Alma Moodie, Francis MacLen-

nan, Florence Easton MacLennan, Christine Miller, Riccardo Martin, Harry Munro, Marie Mohler, Francis Macmillan, Isolde Menges, L. H. Mudgett, Dr. Karl Muck, Ottilie Metzger, Lucien Muratore, Vanni Marcoux, Margarete Matzenauer, Andre Maquarrie, Elisabeth Mack, Yolanda Mero, Hans Merx, John McCormack.

N

F. Wight Neumann, Louise Nikita, Emma Nevada, Mignon Nevada, Hildegard Nash.

O

Luella Chilson Ohrman, Hendrikje Ohlsen, H. O. Osgood, W. B. Olds, Prof. Otto, Mrs. Charles Orchard, W. B. Olds, Margarete Ober, Emil Oberhoffer.

P

Elizabeth Kelso Patterson, Paul Petri, Carroll Badham Preyer, Louis Persinger, Mrs. Dolly Pattison, A. Buzzi-Peccia, Henry Perry, Daniel Protheroe, Eleanor Pochler, Harry Phillips, May Esther Peterson, Ignace Jan Paderewski, Lucille Peck, Eleanor Peacock, Kathleen Parlow, Giorgio Polacco.

Q

Alfred Quinn.

R

Titta Ruffo, Kate Rolla, Claude Reddish, Meta Reddish, Leon Rains, Anita Rio, Max Rabinoff, Ettore Ruffo, Otto Roehrborn, Elizabeth Reeside, Léon Rothier, Henry Russell, Marie Rappold, Albert Reiss.

S

Helen Stanley, Gaston Sargent, Viola Gramm-Salzedo, Gladys Seward, Arnolde Stephenson, Leon Sametini, Carl Stasny, Wager Swayne, Irma Seydel, Louis Victor Saar, Arthur Shattuck, Kurt Schindler, Ernestine Schumann-Heink, Ernest Schelling, Sigismund Stojowski, Philip Spooner, Leopold Stokowski, Olga Samarofoff, Albert Stoessel, Paul Steindorff, Theodore Spiering, Oscar Saenger, Andrea de Seguro, James Sauvage, C. Wenham Smith, Ethel C. Smith, Pitts Sanborn, Oscar Seagle, Katherine Stevenson, Herman Sandby, Ella Spindler, Alexander Savine, Frank Steen, Edgar Stillman-Kelley, Eleanor Spencer, Louis Victor Saar, J. D. Sample, Leo Slezak, Mario Sammarco, Jan Sikesz, Arrigo Serato, Sevcik Quartet, Antonio Scotti, Max Smith, Mr. and Mrs. Otto T. Simon, Josef Etransky.

T

Louis Campbell-Tipton, Louise Gerard-Thiers, Della Thall, Adolph Tandler, Arturo Toscanini, Jacques Thibaud, Luisa Tetrassini.

U

Otto Urack, Josef Urban, Jacques Urlus.

V

Mr. and Mrs. Arnold Volpe, Daniel Visanska, Otto A. Voget, Edna ver Haar, Coenraad von Bos, Luisa Villani.

W

Felix Weingartner, Herbert Witherspoon, Helen Bixby Wetzel, Mrs. Stacey Williams, Edyth Walker, Charles L. Wagner, Howard Wells, Hermann Hans Wetzler, Clarence Whitehill, Marie Louise Wagner, Nancy White, G. C. Weitzel, Louise St. John Westervelt, Helen Warrum, Coral Wait, Carolina White, Priscilla White, Frank Waller, Howard Wells, Beatrice Wheeler, Herman Weil, Anton Witek, Vita Witek.

Y

Eugen Ysaye, S. Costantino Yon, Pietro A. Yon.

Z

Fannie Bloomfield Zeisler, Alice Zeppilli, Katherine Ziegler, Efreim Zimbalist.

R. E. JOHNSTON'S ANNOUNCEMENT.

R. E. Johnston's office announces, for the benefit of local managers and others who are undecided owing to the European situation, that his office can furnish the following artists, several of whom now are in America: Frances Alda, soprano; Marie Rappold, soprano; Mabel Garrison, soprano; Germaine Schnitzer, pianist; George Dostal, tenor; Louis Siegel, violinist; Frank la Forge, pianist; Ludwig Schmidt, violinist; Sousa and his band.

A CONCERT TOUR OF THE VOLGA.

By Arthur M. Abell, Special Representative of the Musical Courier on the Tour of the Volga Made by Sergei Kussewitzky and His Symphony Orchestra.

V.

[The pictures accompanying this article will be found on another page.—Editor.]

Samara is so situated on the left bank of the Volga that we could see practically the entire town on our approach. It is a much more modern place than Simbirsk or Kasan, and is the terminal of the great Trans-Siberian Railway, and an important commercial and industrial town. Vast grain stores are situated there. On the surrounding hills are the establishments for kumyss (mare's milk), which have become famous throughout Russia for their treatment of chest and lung complaints. Invalids come here from all parts of the country to take the cure and also to go into the steppes and live with the nomads. Samara originally was founded to guard the Russian frontier against the Calmucks, the Bashkirs and the Crimean Tartars. In a later article of this series I shall describe the Calmucks, whom we paid a visit at their settlement near Astrakhan. At present they are a peaceful, indolent, nomadic tribe, but in olden times they were very troublesome and a great menace to the advance of civilization in Russia.

Very interesting at all these towns along the Volga is the life of the harbor. I never saw so many river steamboats together as at Nijni-Novgorod. Nearly 100 big sidewheelers were moored along the banks of the Volga and Oka, for it was just the beginning of the shipping season. On the wharves of Nijni, Kasan and Samara were stored up huge quantities of dried fish in kegs, naphtha, hides, grain and other merchandise. At Kasan hundreds of wagons driven by Tartars were waiting along the banks of the river to carry the freight brought by the steamers to the town proper, five miles distant. As there are not wharves enough along the river banks to accommodate the steamers which are plying up and down, the boats moor alongside each other, and frequently our Imperator found as many as three other steamers at our landing. We simply lay alongside and crossed over all of these boats to the landing proper.

Of great interest was a visit to the station of the Siberian Railway, where we arrived just as an emigrant train pulled in. Such types of humanity as were here disclosed I have never seen before.

The journey from Samara to Vladivostok over the Siberian Railway in the ordinary Russian trains must be an exceedingly tedious undertaking, for the first class compartments are not as good as the second class in Germany, and most of the windows are hermetically sealed. Indeed, this is true of the windows of most of the homes in Russia, and the problem of getting sufficient air in winter must be a very serious one. We were not at all impressed by the Russian train service. Ordinary trains make about fifteen miles an hour and the fastest expresses do not run more than twenty-five. Later, after becoming more familiar with the Russian railway service, Mrs. Abell and I decided that if we ever went to the Far East it would not be via the Siberian Railway, but via the Suez Canal. Aside from its charming location on the banks of the river and a couple of beautiful churches, Samara offers little of interest.

Samara numbers 100,000 people, being about the size of Nijni-Novgorod, so it was found to be nec-

essary to give two concerts. This was the program of the first:

Eroica symphony	Beethoven
Concerto for violin in E major	Bach
L. Zeitlin, first concertmaster of the orchestra, soloist.	
Excerpts from the opera Chowanschena Anskaya,	Moussorgski
Excerpts from the opera Sorotsch Yarmarka,	Moussorgski
Symphony, Manfred, first movement	Tschaikowsky
Spanish Rhapsody	Rimsky-Korsakow

Several of these numbers we had heard before, but the Bach concerto and the Moussorgski excerpts were performed on this evening for the first time during this tour. Zeitlin, the concertmaster of Kussewitzky's orchestra, gave a very fine rendition of the Bach concerto, proving that he is not only an admirable leader of the violins, but also an excellent soloist. He draws a beautiful tone, his technique is true and his attitude towards Bach was thoroughly classic. The two Moussorgski numbers are beautiful and effective, the second, in particular, being a very charming dance. Kussewitzky is a great Moussorgski enthusiast, and one could not possibly hear his music better interpreted than we heard it at Samara at this first concert. They were live, vivid renditions that he gave, and the Russian coloring which is such a characteristic feature of this composer's music was forcibly brought out.

The program of the second concert, the following evening, consisted of the Scriabine symphony, the prelude to "Parsifal," the Beethoven E flat concerto and Liszt's "Mazeppa." Despite the many intricacies of Scriabine's music, the public seemed to enjoy it immensely. Indeed, there were cries of "da capo" after each movement. Risler made a tremendous hit with the audience in this town and was tendered an unusual ovation. He played encores for half an hour and the public seemed in a mood to keep him playing all night.

From Samara to Saratow, where the next concert was given, is over 300 miles. For a time after leaving Samara the river is quite narrow and exceedingly swift. It turns first sharply to the south and then as sharply eastward, and continues in this direction for fully sixty miles. From Syzran, a town of 45,000 inhabitants, came numerous requests for a concert, so we stopped to inspect the place. The city proper affords little of interest, but it is picturesquely situated on a high bluff. Kussewitzky found the concert hall inadequate for his purpose, so the idea of playing there was abandoned. The river here flows south again, and from Syzran to the Caspian Sea it is never less than two miles wide. The right bank continues to be high, while the left is for the most part quite flat. Meanwhile, since turning to the south, spring had come quite suddenly and the verdant green of the banks was very refreshing.

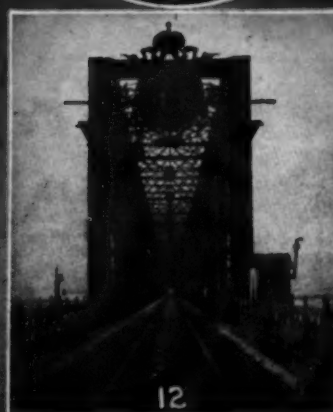
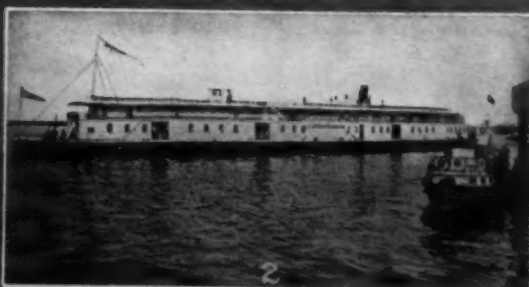
Saratow, our next stopping place, is the largest city on the Volga, numbering 250,000 souls. It is a modern town, surrounded, as with an amphitheatre, by hills. There are some very fine buildings here, including a large new university and a fine big modern railway station. Some few of the streets in the center of the town are also well paved,

but we found on taking a drive in the suburbs the same wretched conditions prevailing as in all the other cities—no pavements, primitive wooden houses, poor sanitary conditions and absolutely nothing in the way of modern comforts. The volume of water is as great at Saratow as it is at the mouth of the Volga, for from here on there are few tributaries, little rain and continual evaporation. On the left bank of the river, opposite Saratow, is a large German colony numbering 60,000 souls, all the descendants of a few settlers placed here by Catherine the Great. These colonists are still to be distinguished from their Russian neighbors by their religion, dress and language, most of them still speaking fairly good German. The settlement does not look very prosperous, however, and presented a bleak, cheerless appearance. We found Saratow—a Tartar name meaning "yellow hill"—the least interesting of any of the cities we had seen on the Volga. Musically, however, the town is more advanced than any of the others. Artists occasionally come from St. Petersburg and Moscow to give concerts here, and the city boasts of a flourishing conservatory. The founder and former director of this school of music, the only one at present existing along this mighty waterway, visited us on our steamer. He told us of the many difficulties he had, financial and otherwise, in establishing this school. It is now doing well, however, and is frequented by several hundred music students.

The municipal theatre, where two concerts were given, is a modern building, and so far as its exterior is concerned, it might be a Stadttheatre of any of the medium sized German towns. The interior arrangement, however, is somewhat different. Both concerts at Saratow were largely attended. Naturally the music students were out in full force and the audience as a whole was musically more intelligent and appreciative than in the other Volga cities. The programs were the same as those given at Samara. The orchestra was in splendid form on both evenings. Kussewitzky always had an electrifying effect upon his men. He reminds me more of Nikisch than does any other living conductor. The daily papers of Saratow wrote most glowing eulogies of Kussewitzky's conducting. In fact, the papers all along the route vied with each other in extolling this great apostle of Russian music.

Risler created a furore, and if he were to go to Saratow, or, in fact, any of the other Volga cities next season and give recitals, he would be sure of full houses. His great powers as an interpreter and his wonderful command of the piano surprised us more and more as the tour progressed, for he did almost no practising, yet he never missed a note. His technical infallibility is positively uncanny.

By the way, the present director of the Saratow Conservatory is Josef Slivinsky, the Polish pianist, who toured America some years ago. The conservatory has a beautiful, good sized concert hall. On his last tour of the Volga Kussewitzky gave his concert here, but this time, on account of the many demands for tickets, it was found necessary to give



SCENES AND SIGHTS ALONG THE VOLGA.

(1) The conservatory at Saratow—the only school of music on the river. (2) The sister ship of the "Imperator," which we passed at Samara. (3) The beautiful Greek Catholic Cathedral at Samara. (4) The fine new theatre at Samara, where the Kussewitzky concerts were given. (5) The busy wharf life at Saratow. (6) A train on the Siberian Railway. (7) Eduard Risler and A. M. Abell driving about town at Syzran, a small Russian place on the Volga, where no concert was given. (8) Syzran, a small town on the Volga that clamored for Kussewitzky concerts, but which had no suitable hall. (9) Kussewitzky snapshotting while snapshotting. (10) The station of the Siberian Railway at Samara. (11) Principal business street of Saratow. (12) The great Alexander bridge over the Volga between Samara and Saratow. (13) The Jewish Synagogue at Samara—a rare sight in Russia. (14) M. and Mme. Kussewitzky and their guests on the deck of the "Imperator." (15) The Municipal Theatre at Saratow, which was crowded at both Kussewitzky concerts. (16) Peasant men and women unloading wood from a Volga towboat.

it in the large theatre. Several times during our journey down stream so called "wonder children" were brought to play for Kussewitzky, for the purpose of hearing his opinion and soliciting his financial aid; for it is well known in Russia that Mr. and Mrs. Kussewitzky spend many thousands of roubles annually in educating young musical talents. At Saratow an eleven year old violinist played for us De Beriot's G major concerto and several smaller pieces. He had not studied at the Saratow Conservatory, but had had private instruction from a violinist who looked almost exactly like an American Indian. Although he had been very badly taught, the child revealed such pronounced talent that Kussewitzky decided to have him sent to Moscow to study there at the conservatory.

We found several large music stores in Saratow, where all kinds of musical instruments were sold. The balalaika and the gussli are the two favorite instruments of provincial Russia. M. Andrejew, of St. Petersburg, did a great work for the country in reviving the balalaika. More than 1,000 years ago it was the favorite instrument of the Russian peasants, but after the introduction of Christianity it was pronounced by the priests an instrument of the devil, and the poor country people were forbidden to play it under penalty of death. For this reason it became practically obsolete. Andrejew not only resurrected it, but he perfected it and created a complete balalaika orchestra, by manufacturing altos, tenors and basses. The balalaika has something in common with the American banjo, although it is tuned differently and has only three strings. One hears in Russia some remarkable virtuosity on this instrument and on the gussli. The violin is not played to any great extent among the Russian peasants or among the poor inhabitants of the towns. The successes of violinists like Elman, Zimbalist and Heifetz have led many to think that genius for the instrument might be found in every Russian village. But these three artists and, in fact, nearly all those who have distinguished themselves on the violin, are Jews and not Russians at all in reality. The full-blooded Russian has hitherto revealed no special adaptability for the violin. With the balalaika, however, this is different. It is the national instrument of the people, and all of the best performers I have heard on the instrument were Russians.

[NOTE.—This article on the Kussewitzky Volga tour was received by the MUSICAL COURIER on Wednesday, August 5. The series is to be continued, but at the present moment it looks doubtful whether Mr. Abell will be able to forward mail from Berlin. Since the cutting of the German-Atlantic cable, near the Azores, no direct communication between the MUSICAL COURIER and its Berlin representative has been possible.—EDITOR MUSICAL COURIER.]

A POLACCO TRIBUTE.

Giorgio Polacco has been winning golden opinions this summer for his excellent baton work at Covent Garden. One of his admirers was Max Smith, critic of the New York Press, who is in Europe at present. In last Sunday's Press appeared the following Polacco appreciation, signed by Mr. Smith:

That Polacco has won many admirers in London is perfectly evident. Under his direction I recently heard a first-rate performance of "Falstaff"—clear cut, well balanced and finely worked out. Even the extremely difficult final fugue was sung without a single musical slip, without the slightest rhythmical disturbance—a result particularly surprising if one considers that only two members of the cast had sung Verdi's opera before and that rehearsals had been few.

What surprised me even more than his "Falstaff" was Giorgio Polacco's performance of "Louise." In listening to Charpentier's score, presented in a way that revealed a thousand and one delightful details which had not been brought to the surface in Hammerstein's and the Chicago Opera Company's production, I could not help regretting that

Giulio Gatti-Casazza had not given "Louise" instead of "Julien" in the Metropolitan Opera House.

NOTIONS.

This photograph shows what American opportunities can do for a man.

This Bach is more expert at counter display than counterpoint. He is also more of an organizer than an organist. Had he remained in Leipsic he might have no more money in his pocket than the other Bach had—J. S. Bach is meant.

It does not necessarily follow that an American composer with counterpoint, but without other means of support, can make a department store succeed in Leipsic—not by a bargain list!

A department store is an American institution, and Bach is to be congratulated for finding a better paying job than writing organ fugues and unaccompanied sonatas for violin alone.

If the other Bach—that is to say, Johann Sebastian—had come to New York in his day it is safe to say he would not have been a great composer.



WHAT'S IN A NAME?

Those were Colonial and Puritan times. New York was not quite as rigid and frigid as New England, but the baleful blight on art and music was felt throughout the colonies. The Puritan preachers thought that Quakers should be destroyed as heretics. When Bach was a boy the gentle folk of Massachusetts were hanging witches and those who had devils. Boston, Mass., was certainly no place for the B minor mass. It was a judicious move on the part of J. S. B. to stay where he was.

One composer Bach is enough, however. The other Bach did right in departing from the service of the muses and serving the masses with a department store. Musicians pin their faith to Bach, but they may have faith in the other Bach's pins.

MYRNA SHARLOW'S EXCITING VOYAGE.

Myrna Sharlow, the singer who went abroad with the Boston Opera Company last spring and has been appearing since then in Paris and at Covent Garden, London, returned to New York last week on the Kaiser Wilhelm II. Miss Sharlow tells a most interesting story of her adventures on the homeward trip, which was accomplished with constant fear on the captain's part that the ship would be captured by enemies. At one time a French cruiser was within fifteen miles of the liner. That vessel made a quick detour, and running as far

south as Florida, managed to elude its pursuer. During the entire voyage shutters were kept over the port holes at night, and the passengers had no idea whether they were to be landed in New York, Halifax or Havana. As Miss Sharlow went abroad on the Lapland on the occasion of the memorable crush of persons which resulted in the injury of many in the crowd at the pier, she feels that her sea trips seem destined to be eventful. The artist is none the worse for her exciting experiences and tells the MUSICAL COURIER that she is delighted to have escaped from the perils of Europe and to be here for the fulfillment of her American engagements next fall and winter.

ATLANTA'S BACKSLIDING.

At a recent meeting of the Atlanta (Ga.) Musical Association board of directors, it transpired that the organization had not been successful in raising a fund sufficient to induce Mortimer Wilson, the orchestral leader, to reconsider his resignation. It developed that there were no further funds in sight, and that the association would continue upon a curtailed basis, employ a local man as conductor, and cut down the strings and otherwise reduce the number of players. Furthermore, it was decided to limit the character of the programs to a lighter vein and to feature a prominent soloist at each concert with piano accompaniment (while the orchestra sit with instruments in their laps, one presumes).

It is difficult to believe that a cultured city like Atlanta is content to let such musical conditions prevail. What with the example set by a score of other cities and the general advancement made by Atlanta in other lines, it seems that after listening for two and a half years to the best that could be done with the material on hand, the community ought to have some pride in sustaining a standard.

An Atlanta music lover reports that it was due to Mr. Wilson's being asked repeatedly by the board to place on his programs (which were already as light as dignity would permit) such dessert pieces as "Pinafore" and works by Suppé, etc., that the conductor decided their ideals and his to be in disharmony, and "seeing no reason for prolonging the agony, sang his swan song."

Mortimer Wilson, however, has done the Atlanta association and the musical community there a valuable service, and he can take satisfaction in knowing that at some future time his work will bear artistic fruit. During his Southern sojourn, he has been able between programs to write two violin and piano sonatas, a symphony and some smaller works, so his time was well spent.

MARCELLA CRAFT ARRIVES.

Marcella Craft, soprano of the Royal Opera, Munich, arrived in New York on Monday on the steamship New York and is at the Hotel Biltmore. After her final performance in Munich in "Madama Butterfly," on June 26, Miss Craft went to Paris expecting to remain there about six weeks, but on the advice of her manager, M. H. Hanson, who was with her in Paris, she decided to take the first steamer to the United States on which she could secure passage. Her concert tour of America (which is her first) will open in November on the Pacific Coast. Miss Craft said that she doubts whether most of the artists now in Europe will be able to leave there before the war is over. She obtained passage only with the greatest difficulty and at an exorbitant rate.

STILLMAN KELLEY IN LONDON.

Edgar Stillman Kelley has reached London from Ostend. It will be good news to his many American friends to know that he is safe in the English capital.

CONSOLATION FOR BUFFALO.

It will be remembered that last spring, or in March, to be exact, the editor of the *MUSICAL COURIER* paid a visit to Buffalo, N. Y., where he spent a short time in the study of local musical conditions. His observations were not complimentary to Buffalo, a city of wealth and professed enterprise, and his published comments in the *MUSICAL COURIER* disappointed the musicians, the musical public and the newspapers of Buffalo. Letters of protest were sent to the *MUSICAL COURIER*, and with the sense of fairness which this journal always exhibits, were printed in these columns. Some of the letters and some of the articles in the Buffalo newspapers resented the fact that three or four pages of *MUSICAL COURIER* space were devoted to Pittsburgh—a city greatly envied by Buffalo for its commercial and artistic superiority—and contained pictures of the musicians whose work received well merited enthusiastic discussion. One of the imputations made public in several quarters by disgruntled Buffalonians was to the effect that the *MUSICAL COURIER* had received pay for the publication of the pictures of the Pittsburgh musicians and for the space devoted to the articles about them.

A Buffalo woman, formerly connected there with musical matters, wrote to a prominent Pittsburgh vocal instructor as follows:

Buffalo, N. Y.

DEAR ————If you still read the *MUSICAL COURIER* you may have noticed the attitude toward Buffalo, which has caused some controversy and the publication of protests on page 22 of last week's edition of the paper. Also, that Mr. Liebling refutes the accusation that Pittsburgh musicians paid for their pictures in the recent Pittsburgh article.

Furthermore, he challenges the writer of the protest to prove that the pictures were paid for. As you are the only Pittsburgher with whom I am acquainted, I am writing to ask what arrangement was made.

Parties here wished me to try to learn how Mr. Liebling consented to publish pictures free (?) of charge. That is not the usual policy of that journal. Was there not some plan suggested by which the musicians paid, either by a new subscription, a renewal, or a promised "ad"? There is money involved, as you will see, if you read the article "Buffalo Up In Arms." Buffalo claims only to be a manufacturing center; its slogan, "Buffalo Means Business." Music is a diversion; its concerts patronized and sustained by wealthy people; but we have hundreds of musicians, composers and earnest students, none of whom care about advertising in a New York paper, and the lack of patronage for the *MUSICAL COURIER* causes that paper to jeer at our finely equipped musicians and teachers.

You will greatly oblige me if you can spare the time to let me know if the Pittsburgh musicians did not give some guarantee of patronage, even if it were to be later on.

Wishing you every success, I remain,

Very truly,

To the foregoing letter the recipient replied as attached:

Pittsburgh, Pa., May 1, 1914.

DEAR ————The conference between Mr. Liebling and myself occupied but a few minutes and was chiefly taken up with conversation about Emil Liebling, of Chicago, recently deceased, an uncle of Mr. Liebling, of the *MUSICAL COURIER*, and an old friend of mine.

During our conversation there was no suggestion of any kind as to an advertisement or a renewal or consideration of any nature; indeed I did not know until the close of our interview the object of Mr. Liebling's visit to Pittsburgh. I have not talked with any of the musicians of Pittsburgh whose pictures appeared and therefore can only speak for myself.

Cordially yours,

After the Pittsburgh pedagogue forwarded to the *MUSICAL COURIER* the letter he had received from Buffalo and his reply thereto, the Musical Courier Company commissioned J. Albert Riker to send to

all the Pittsburgh musicians whose pictures had appeared in Mr. Liebling's article the appended letter:

New York, May 9, 1914.

DEAR ————We have received from Buffalo an intimation to the effect that it is believed by some musicians of that city the pictures of Pittsburgh musicians, which appeared in Mr. Liebling's editorial, following his visit to the latter city, must have been paid for.

I would appreciate your answering by return mail this question (it can be answered either "Yes" or "No"): Were you asked to pay for the appearance of your picture, inserted in Mr. Liebling's editorial, following his visit in your city, which was published in the *MUSICAL COURIER*, issue of April 8?

The pictures were published as a compliment, and, as in your case, there was no charge to any one.

With kind regards, I am,

Sincerely,

J. ALBERT RIKER.

In due time the following replies were received, and they are reproduced herewith in their entirety:

DEAR MR. RIKER.—Answering, in behalf of Anthony Jawelak, your question of recent date, I wish to say that the publication of the boy's picture in the *MUSICAL COURIER* of April 8, was not paid for. In fact, the appearance of the "cut" came as a surprise to him and to me. I may say, incidentally, that no money has ever been paid by Jawelak, or for him, for any "write up" or "cut" that has appeared in the *MUSICAL COURIER* at any time. Whether or not he inserted his "card" in the advertising columns, he has always been given more than was bargained for.

With kindest regards to you and Mr. Liebling, I am,

Yours, CASPAR P. KOCH.

May 18, 1914.

DEAR MR. RIKER.—To your question, I answer unqualifiedly, No.

JAMES STEPHEN MARTIN.

May 12, 1914.

MY DEAR MR. RIKER.—No, I was not even told that my picture would appear in the Pittsburgh editorial of Mr. Liebling. The picture and the article both were a surprise, for which I have meant to write my thanks. Nothing of "payment" was even mentioned. I shall call to express my thanks to you and Mr. Liebling in person.

Cordially yours, CHRISTINE MILLER.

MY DEAR MR. RIKER.—The *MUSICAL COURIER* is even better than ever. This number was especially appreciated by us of the cult on account of the large space you gave us in publishing our photographs and the large amount of letter press space you gave us as well. Every one with whom I have spoken is delighted and very appreciative of the *MUSICAL COURIER*'s generosity.

We were not asked to pay for the appearance of our pictures, for which reason we are enthusiastic over the *MUSICAL COURIER*'s scheme of advertising music and the musicians in the different localities.

With very kind regards to Mr. Liebling and yourself,

Yours faithfully,

FRANK MILTON HUNTER.

May 11, 1914.

MY DEAR MR. RIKER.—The question you ask, "Were you asked to pay for the appearance of your picture in Mr. Liebling's editorial?" can be answered by me with a most positive "No, I was not," and further, I was somewhat surprised to see so many pictures of our prominent musicians in your paper following his visit and can account for it no other way than by the fact that your able editor, having met with such a cordial and hearty reception by our people that the manager of the *MUSICAL COURIER* wished to return the compliment in the way of a surprise by inserting pictures of our leading artists.

As one of my friends remarked, "It pays to be progressive rather than 'grouchy.'"

With kind regards, I am sincerely yours,

WALTER C. EARNEST.

May 14, 1914.

DEAR MR. RIKER.—I was not asked to pay for the appearance of my picture in the recent Pittsburgh article in the *MUSICAL COURIER*, and its appearance was a complete surprise to me, and so far as I know there have been absolutely no financial arrangements whatever in regard to the Pittsburgh article in the *MUSICAL COURIER*.

Thanking both Mr. Liebling and yourself for the many

pleasant things said about Pittsburgh musicians and myself,

Yours very truly,

CHARLES N. BOYD.

May 11, 1914.

MY DEAR MR. RIKER.—I most certainly did not pay anything for the picture of myself which appeared with Pittsburgh musicians; in fact, it was as much of a surprise to me as to all the others who were included, and a source of much gratification.

I have nothing but the highest appreciation for the *MUSICAL COURIER* in all their dealings with me as an advertiser, and even before I became an advertiser. I have much to be thankful for in the way of publicity you gave me.

With cordial good wishes,

ZOE FULTON.

May 12, 1914.

MY DEAR MR. RIKER.—I did not pay for the appearance of my picture in Mr. Liebling's editorial of Pittsburgh; in fact, the article and picture were a delightful surprise, for which I wish to express my appreciation.

Sincerely yours,

CARL BERNTHALER.

May 13, 1914.

DEAR MR. RIKER.—I am hastening to answer that my picture, published among Pittsburgh musicians in the *MUSICAL COURIER*, was there through the courtesy of the *MUSICAL COURIER* and was not paid for.

Believe me, sincerely,

ANNE GRIFFITHS.

May 14, 1914.

DEAR MR. RIKER.—I neither paid for my photo in your paper, nor the article.

Yours sincerely,

GERALDINE DAMON.

May 16, 1914.

MY DEAR MR. RIKER.—It gives me pleasure to state for the benefit of any whom it may concern that the cost of the "Pittsburgh Page," so far as I know, was absolutely nothing. It was a complete surprise to me, and one which I thoroughly appreciated.

Sincerely yours,

GRACE HALL RHELDAPFER.

May 18, 1914.

DEAR MR. RIKER.—Was I asked to pay for the appearance of my picture in Mr. Liebling's editorial on Pittsburgh? Most certainly not. I think, perhaps, that I was more surprised than any one else to see it in the *MUSICAL COURIER*.

I am, very truly yours,

ROSE LEADER.

May 21, 1914.

MY DEAR MR. RIKER.—No. I was not asked to pay for the appearance of my picture in Mr. Liebling's editorial.

Sincerely yours,

SUE HARVARD.

May 12, 1914.

MY DEAR MR. RIKER.—Father (Joseph H. Gittings) requests me to say that he knew absolutely nothing about his picture appearing in Mr. Liebling's editorial, and that it was a great surprise to him when he saw it. So far as to any pay for the appearance of the picture, I can positively say "NO."

With kind regards, I am respectfully yours,

MAUD J. GITTINGS.

May 12, 1914.

DEAR MR. RIKER.—I was Not asked to pay for the appearance of my picture in Mr. Liebling's editorial.

I am, with best wishes, yours very truly,

ALBERT D. LIEFFELD.

May 11, 1914.

DEAR MR. RIKER.—Positively, "NO!"

Sincerely yours,

W. R. GARDNER.

DEAR MR. RIKER.—Both Romaine Smith-Russell and myself wish to thank the *MUSICAL COURIER* for its generosity in using our pictures in the issue of April 8. It was certainly very good of Mr. Liebling to extend such a favor to us.

It was a complete surprise and we were not asked to pay a cent.

Again I thank you and Mr. Liebling for the kindness.

Truly yours,

DALLMEYER RUSSELL.

May 13, 1914.

DEAR MR. RIKER.—In regard to the Pittsburgh issue of the *COURIER*, would say that Mrs. Davenny, J. Warren Erb and I were not asked to pay for pictures in

that issue; in fact, did not know that they were to appear until we received the paper.

Sincerely, HOLLIS EDISON DAVENNY.

May 13, 1914.

MY DEAR MR. RIKER.—It was with pleasure and surprise to me that my picture appeared in the April 8 issue of the *MUSICAL COURIER*. As it was entirely complimentary, I wish to thank Mr. Liebling and Mr. Riker for their great kindness.

Yours most sincerely,

MARTHA S. STEELE.

May 27, 1914.

DEAR MR. RIKER.—I WAS NOT!

Sincerely yours, RICHARD KNOTTS.

DEAR MR. RIKER.—Regarding the inserting of my photograph, I can only say "No." I did not pay to have it put in.

Very sincerely,

REBECCA DAVIDSON.

May 11, 1914.

MY DEAR MR. RIKER.—The picture of my daughter, Hazel Lucille Peck, was not paid for. I am sure nothing could be farther from the truth and am at a loss to know where such a story could originate.

Trusting your Buffalo friends may be convinced of the error, and wishing you continued success,

I remain, sincerely, VERNON W. PECK.

May 11, 1914.

MY DEAR MR. RIKER.—I certainly did not pay the *MUSICAL COURIER* one cent for the insertion of my picture in the "Pittsburgh" number.

Very sincerely, MAY MARSHALL COBB.

May 12, 1914.

DEAR MR. RIKER.—NO. I was not asked to pay for the appearance of my picture.

Very sincerely, EDITH HARRIS SCOTT.

We trust that Buffalo now will rest easy and instead of wasting its time in assailing Pittsburgh, devote some of its fine energy to accomplishing things worth while in music—sufficiently worth while, in fact, to merit a future page in the *MUSICAL COURIER* as achieved by the Pittsburgh musicians.

EDITOR OF THE *MUSICAL COURIER*.

IS IT TO LAUGH?

We were called up over the telephone one morning last week and "called down" through it, or by it, for talking about ourselves and Shakespeare and Milton in the same breath in a squib called "Pizzicato con fuoco" in our last issue. When it comes to breath, however, we consider ourselves vastly superior to Shakespeare or any other dead man who has been without that useful commodity for years.

It may have been the fear that we might be sent to the front as war correspondents which caused our usual easy humor to be lacking in its customary illuminating sparkle. We thought that our reference to devil's trills and cat's fugues was sufficient to show that we meant to be frivolous, even though our attempt should appear tragic. We expect to be informed that Wilhelmj is dead at present. Perhaps some one will rush in to tell us who Alberto Bachmann is. Now, if any one feels disposed to spread the name and the fame of Alberto Bachmann, a violinist of France and an international writer on music, let him go to some of the papers that have not kept abreast with the times. The *MUSICAL COURIER* had a full page cover picture of this artist and a biographical sketch of him as long ago as December 10, 1913. What we really want to know is: Do they mean Ysaye when they talk about the King of the Belgians in these latest war reports? At any rate, we do not know him—never even heard of him. We also have been asked by an American composer to find out if songs with German harmonies and English lyrics are contra-band?

Dresden's Royal Conservatory had 463 pupils last season, which is not much when compared with the registration of some of the American and Canadian schools of music.

HIGHER MUSICAL EDUCATION.

In this country, where every endeavor lays itself open to instant severe competition and therefore must be more or less commercialized in order to "make it pay," the music teachers and conservatories often have been forced to compromise with conscience and to give music pupils the kind of instruction many of them desire instead of the kind they ought to have.

It is reassuring to know that in proportion to the growing general culture of America there has been a corresponding improvement in the standards set by music teachers and music schools, and through the associations formed by professionals much incompetence and even quackery was done away with, for the worthy teacher, in maintaining a rigid high standard and being supported by similar action among his colleagues, soon made the community realize the difference between thoroughness and superficiality, no matter how attractive the latter might be made to appear at first blush.

However, while much has been accomplished toward elevating the standards and requirements in music teaching, and even legislation has been suggested as a permanent safeguard against the depredations of the poorly equipped musical pedagogue, some of our leading educators feel that the music schools have not done everything that is possible in arousing a desire for complete tonal education on the part of the students. As Herwegh von Ende, head of the von Ende School of Music, said in a recent address:

"At various times this past year we have read about the standardization of teaching methods, of efforts to secure governmental legislation, etc. Would we not reach our goal sooner by beginning with the standardization of our own teaching methods, and not to wait until legislation is secured for our successors, admirable and helpful as that legislation undoubtedly might be? If all our institutions and private instructors would begin their reforms at home instead of preaching what they themselves do not practice, it would not require many years to see a marked improvement. In two generations we could boast of possessing a real standard of musical instruction, but if we persist in continuing to regard musical education—musical art—as incapable of taking a firm stand and adjust existing evils by constant compromise, we are not alone hindering our educational and artistic progress, but also are responsible for fostering an attitude toward musical education and musical educators in this country that will require many generations to overcome."

Those are excellent thoughts, well expressed, especially the idea that although the uprising against questionable teaching is late in coming, no more time should be lost in following the right course. Those educators who have no regulated teaching standards should each and individually take the much discussed step in advance at once without further talk about it. Without thorough musical education no real music can be produced. Every music teacher should say to himself: "Is my musical education backed by fundamental solidity of knowledge?" If it is not he should set about immediately to rectify the condition.

Musical education should command the same respect as that enjoyed by other branches of learning; the musical profession should stand in the scheme of the world's culture as high as other dignified callings; and graduation from a musical institution should mean as much to music as graduation from a university means to general education. At present there often is a compromise somewhere. The pianist who excels merely as a pianist frequently is graduated without being able to lay claim to thorough musicianship; likewise the violinist, the singer, the cellist, and even the composer.

There are certain well understood requirements that make up the qualities of a thoroughly equipped musician, and it seems only just that a musician who has not mastered those requirements should not be given a diploma of graduation. Mr. von

Ende, as a warrant of his earnestness in the matter, has compiled a new schedule of requirements which hereafter will be in force at his music school, and the list of studies and manner of their application will be published by him in the *MUSICAL COURIER*, beginning with this issue. On another page will be found the first of the series, which should prove to be of unusual interest to teachers and students, as showing how high the obligatory requirements are to be made at the von Ende School of Music in connection with the issuance of diplomas. If all those music schools which now are too lax in their requirements will combine with the von Ende institution to set and maintain the high standard of study as outlined by that institution there can be no question of an immediate striking and general improvement in the standard of music teaching in our conservatories throughout the country. In particular, the New England Conservatory (Boston) and the Peabody Institute (Baltimore) are advised to study the von Ende schedules closely.

BELGIUM IN MUSIC.

The little kingdom of Belgium, which at the present moment is fighting so desperately for its life, was part of the possessions of the House of Hapsburg as long ago as 1477. In 1555 it passed with Holland under the sway of the Spanish throne. Holland threw off the Spanish yoke in 1568, and in 1596 Belgium freed herself.

The list of Flemish, Dutch and Belgian artists is long and illustrious. Such names as Rembrandt and Ruysdael, of Holland, and Rubens and Van Dyck, of Flanders, are alone sufficient to place the painters of the Netherlands on a plane with the composers of Germany.

In music the Netherlands have played an important part. The Flemish polyphonic writers are credited with having taught Europe how to compose, although the early school of Flanders has left no composition of importance. From 1370 to 1430 is the first period of the Flemish school of music, and the fourth school came to an end about 1596.

Dufay, of Chimay, went to Rome in 1380 and became a member of the Papal Choir. Adrian Willaert was the founder of the Venetian school, and Orlando di Lassus was one of the greatest musicians of his time.

In more modern times Belgium has given the world the composers Grétry, born at Liege in 1741, and César Franck, born in the same old famous city in 1822.

César Thomson, born in 1857 at Liege; Henri Vieuxtemps, born in 1820 at Verviers; Ovide Musin, born in 1854 near Liege, and Eugène Ysaye, born in 1858 at Liege, make a pretty good quartet of violinists for so small a country.

How strange is the irony of fate that the greatest musical nation of the world should find it necessary to attack Liege, the greatest producer of Belgian musicians!

And all this fighting, too, is in Brabant, where the lovely Elsa lived and was wooed by the Knight of the Swan, Lohengrin.

From these same lowlands came the progenitors of Ludwig van Beethoven. We are living in historic times today, and the schoolboys of the future will read about these wars. The map of Europe will then be colored after a different pattern from the one we now pore over.

Current hotel registers in Salsomaggiore, Italy, show the names as guests of Emma Eames, Emilio de Gogorza, Titta Ruffo, Riccardo Martin, Leopold Mugnone and Enrico Caruso.



Silver Threads.

In the New York Times of August 8, enough space was taken from the war news to print an article of world-wide importance. It was called "Why Hair Grows Grey," and elaborated a scientific explanation as to the effect on bristle of air, drying of pigment, etc. We read the treatise with especial interest, because last week we discovered our own first grey hair and wondered whether it signified the approach of autumn in the season of our existence. We had diagnosed the solitary sprout as a manifest of our mental agony because—

Conductors play Bruckner.

Novelists write about music.

Schönberg writes against music.

"Madame Butterfly" is heard more often than "Carmen."

Some critics handle the subject of German and Italian music as though the question involved the heavyweight tonal championship.

American newspapers give more space to the death of a street fiddler than to the birth of a new symphony.

People telephone to the MUSICAL COURIER offices asking whether Caruso or Borwick is greater, whether Spalding plays cello also, why a score of "The Spring Maid" is more expensive than that of Brahms' first symphony, when Gabrilowitsch had his hair cut short, and what Busoni played as his second encore at Fargo, N. D., four years ago.

A Wilde Shot.

James L. Ford, the precious literary critic, refers to Oscar Wilde (in the New York Herald of August 8) as "the famous Irish charlatan." Why admit his fame, James?

What's What?

The following appeared in the Portland (Ore.) Journal of August 2, 1914:

"Voice instruction given for real estate, piano, furniture, dentistry, or what. H-989, Journal."

They Roast Well.

The discoverer of the famous sign, "Grand Opera and Music," may be interested to read the caption over an article in the New York Sun: "Austria-Hungary Home of Good Music and Good Food."

Discovered.

From the Smart Set comes this rugged estimate of an ancient and more or less honorable calling:

"Of all the beaux arts, whether graphic, symbolic or tonal, the American has his doubts and suspicions, holding them to be enervating and effeminate, and their practitioners no better than they should be.

"For example, the notion that a grown man, sound in wind and with hair on his chest, should make a living playing the piano is to him a horror and an abomination. Such tricks are for milksops and scoundrels. Even that fellow who dallies with the keys for the mere fun of it, and without open claim to applause and reward, is one who pursues perilously a corrupting vice. Taking one day with another, he clings faithfully to his theory that piano playing is a saccharine and unmanly pastime, fit only for women and machines, and to be abandoned even by a woman, if she would be thought wholly decent, after her first child."

How It Is Viewed Elsewhere.

F. T. Marinetti, the head of the Futurist movement in Italy, sends to this department a manifesto directed against English art, in which he says that he admires it passionately but wishes to cure it of "that most grave of all maladies—passéism."

In order to understand what "Passéism" is, one must know the things Signor Marinetti objects to in English art, and some of them are: "The worship of tradition, the conservatism of academies, the commercial acquiescence of English artists, the effeminacy of their art and their complete absorption toward a purely decorative sense, the pessimistic, sceptical, and narrow views of the English public, who stupidly adore the pretty-pretty, the common-

place, the soft, sweet, and mediocre, the sickly revivals of medievalism, the Garden Cities with their curfews and artificial battlements, the Maypole Morris dancers, Aestheticism, Oscar Wilde, the Pre-Raphaelites, Neoprimities and Paris, the perverted snob who ignores or despises all English daring, originality and invention, but welcomes eagerly all foreign originality and daring, the indifference of the King, the State, and the politicians toward all arts, the English notion that art is a useless pastime, only fit for women and schoolgirls, that artists are poor deluded fools to be pitied and protected, and art a ridiculous complaint, a mere topic for table talk, the universal right of the ignorant to discuss and decide upon all questions of art, the old grotesque ideal of genius—drunken, filthy, ragged, outcast, drunkenness the synonym of art, Chelsea the Montmartre of London, the Post-Rossettis with long hair under the sombrero, and other passéist filth, the sentimentality with which they load their pictures—to compensate, perhaps, for the utter lack of sentimentality in their life, pioneers suffering from arrested development, from success or from despair, pioneers sitting snug on their tight little islands, or vegetating in their oases, refusing to resume the march, the pioneers who say, 'We love progress, but not yours,' the wearied pioneers who say, 'Post-impressionism is all right, but it must not go further than deliberate naïveté' (Gauguin), and the mania for immortality (a masterpiece must disappear with its author; immortality in art is a disgrace)."

It appears, then, that English music and English music making are all right, for Signor Marinetti says nothing specific against it. On, then, with the oratorio, the ballad concerts, the children's fiddle orchestras of 3,500 players, and Sir Edward Elgar's formidable lucubrations.

Musical War Notes.

Caruso has offered, in the event that Italy clashes with Austria, to don his famous (and unforgettable) Faust costume and sally forth single handed to frighten the foe.

What Russia really is afraid of losing is her caviar crop.

Opera in German will not be sung in England, France or Russia; opera in French and Russian will not be sung in Germany or Austria; the fate of opera in Italian remains doubtful as yet; and opera in English—but pshaw! where is opera in English sung at any time?

One point which agitates us considerably is the attitude of Costa Rica. It is the only country which so far has not shown signs of declaring war against Germany.

It is said that Ysaye, the Belgian, enraged when he heard of the German attack on Liege, at once murdered the Beethoven concerto.

The English troops marching to the strains of Elgar's "Pomp and Circumstance" are reported to be moving backward.

Clarence Lucas, censoring his own war messages, sends us these thoughts:

"The Peace Palace at The Hague is said to be too small



HABITS OF COMPOSERS, III: BEETHOVEN HAD THE HABIT OF BEING DEAF AND OF DYING IN 1827. HIS AURAL AFFLICTION WOULD BE RATHER A BLESSING WERE HE ALIVE NOW.

for the present concert of Europe. It had better be called Carnage Hall.

"All the nations of Europe are up in the air at present fighting in gasbags and aeroplanes. When will the 'Flying Dutchman' join in the chorus?"

"Travelers on the continent of Europe will be less likely to lose their baggage if they travel by one of the trunk lines."

We are curious to know what will happen when Toscanini attempts to direct the German orchestra at the Metropolitan next winter.

A cablegram which, singularly enough, passed the censorship lines, informs "Variations" that both Germany and France protest against the appearance on neutral American concert programs of the Bach-Gounod "Ave Maria."

The war has made the New York Times dizzy. In its issue of August 8, that enterprising journal says: "Arthur Nikisch, the leader of the Boston Symphony Orchestra, is in Europe without funds."

The French are importing from America 200,000 Singer sewing machines with which to hem the Belgian border.

A German chorister from the Metropolitan writes to a friend that he never again will eat French peas and Italian olives, or drink Russian vodka and English ale.

This is the time for the English and Germans to write new national anthems and finally to divorce themselves from the tune they have shared in common so long. Suppose a German band played "Heil Dir" at the same time that an English band performed "God Save the King." How could either nation have the heart to fire on the other?

A friend of ours calls Serbia's little Balkan ally, the Mountednegroes.

American composers should declare a permanent moratorium.

Siegfried Herz writes from Toronto: "Poor European artists! In place of piano, pencil, brush and chisel, they now are busying themselves with gun, rifle, sabre and bayonet. It is sad beyond words."

Near the Forty-second street subway station a newsboy urchin was crying out war extras last Thursday containing news (later denied) of the loss of nineteen warships by the Germans. The youngster gravely droned the cry: "Here y'are, here y'are, your war extry! War extry! Kaiser loses nineteen boats! Nineteen boats lost by Kaiser! Better luck next time! Here y'are, here y'are."

LEONARD LIEBLING.

Emil J. Polak, Accompanist and Coach.

Prominent among authoritative accompanists and coaches of Greater New York stands the young American pianist and composer, Emil J. Polak, who has been prominently identified with the American concert world for the past several years. Polak's earlier music studies were accomplished in New York City. Thereafter he was enrolled for a period of four years at the Conservatory of Music at Prague, where he won marked honors both in the piano and composition classes. Following his graduation from the conservatory the next two years were spent in concertizing throughout Europe. During this tour he was heard in one hundred different European cities, and everywhere accredited with rare musicianly qualities and fine talent, gifts that later led to his selection and appointment to the post of principal coach for the Royal Opera at Prague.

After his return to America Mr. Polak's services were accordingly much sought after in this country, especially by the operatic artists, as his knowledge and wide experience in the operatic work increased his pianistic value. His work with the late Putnam Griswold during the last three years before that lamented American basso's demise brought him into worthy recognition throughout America. In 1910, by special request from the Journalist Society of Prague, he was invited to return there and conduct an orchestral performance of his "Symphonic Poem" and several song numbers. This guest appearance at Prague proved to be one of the most successful periods in the young man's career thus far, and was an experience well worthy of pride on the part of a young American artist.

A recent example of Mr. Polak's splendid work was witnessed on Saturday evening, August 1, at the Auditorium in Ocean Grove, N. J., when Orville Harrold, the tenor, appeared in recital, and the Polak accompaniments were furnished in a flawless manner, and all from memory. On the Friday evening previous to this, in the same hall, a similar performance was heard, when he accompanied the prominent Bohemian tenor, George Dostal.

The report that Atlantic City tangoed to the tune of "Onward, Christian Soldiers" suggests a necessity for the revision of the words. This, perhaps:

Tango, Christian soldiers;
Tango as to war;
With the Vernon Castles
Gliding on before.

—Puck.



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

John Church Company.

"La Favorita Tango," a piano solo, by Charles Willeby, is a well written and really melodious dance with a good deal of Spanish character in it. The Tango dance is in the same rhythm as the famous Habanera from "Carmen."

"Harlequinade," a piano solo, by G. P. Centanini, reminds one at first of Grieg's "Butterflies." But the resemblance is only in the rhythmical figures and not in the melody. This charming composition is by no means easy; it is well worth the study of the better class of amateurs and advanced students. It ought also to have considerable vogue among teachers.

Two piano compositions by A. Walter Kramer, "Rhapsody," "Valse Triste," are additions to this composer's growing list of works in small forms. The second one is sad and simple, and the first one is bright and more difficult to play.

"Elves at Play," an easy teaching piece in the nature of an etude, is the name of a little piano composition by Edward A. Mueller. Its principal phrase is like the first theme of Mendelssohn's "Midsummer Night's Dream" overture.

"Scenes de Valse," three pieces for the piano, "Aven," "Coquette," "Rêve Réalisé," by Reginald de Koven, op. 369. These works are all characterized by that melodious ease and unforced harmonic manner so long associated with the music of Reginald de Koven. They are likewise well within the powers of most of the good amateur pianists of the day, and they are edited with more than usual care. There is hardly a phrase, or even a note, that is devoid of an expression mark of some sort.

Two compositions for the piano, "Picciola," "Pandora's Imps," by Ruth Vincent, are melodiously simple, straightforward, and unpretentious pieces for young pianists. There is no atmosphere to puzzle them or subtlety to comprehend. But this music has a pleasing surface and is playable.

Organ Music—"Grand Cœur Militaire," by G. H. Federlein; "Serenade," by C. Demarest; "Concert Prelude in D Minor," by A. Walter Kramer; "Finale in B Flat," by Frederick Maxson; "Canon in B Minor," by R. Schumann; "Gavotte," by G. B. Martini; "Meditation," by Th. Bubeck; "Berceuse" and "A Song of Joy," by G. Waring Stebbins, and "Marche Nuptiale," by Ethelbert Nevin. The new additions to the list are the last four. Th. Bubeck's "Meditation" has some impassioned and powerful moments which are unusual in a meditation, but the musical value of the passages justifies the experiment. The "Song of Joy" and "Berceuse," by G. Waring Stebbins, are both good organ music which will surely find its way to the programs of recitalists. Ethelbert Nevin's "Marche Nuptiale" is a slender work without the strength and pomp of marches in general, but it has the charm and sweetness which were Nevin's birthright.

"A Dreaming Rose," a song, with words by Alfred Hyatt and music by Victor Harris, could hardly be more simple and direct. It is full of tenderness and genuine feeling and is very vocal.

"Mignonne," a song, with French words and an English translation, by F. H. Martens, and with music by M. Wagniere Horton, has much to recommend it, for it is not complicated or far fetched. The accompaniment is attractive and the voice melody has a lilt that is altogether pleasing. If the time signature had been 9-8 instead of 3-4 it would not have been necessary to mark so many triplets.

"Sérénade Créole," a song, with words by Frederick H. Martens and music by Reginald de Koven, is fully worthy of the reputation of the authors. The composer has long been known as one of the most fertile and melodious of American composers, and there seems to be no sign of ex-

haustion after more than twenty-five years of incessant output.

"Lovely Katie," a song, by Harry Rowe Shelley, is a pleasant and graceful waltz setting of an Irish ballad, in which the composer has made no forced attempts to write Irish music.

"Mother o' Mine," a song, with words by Rudyard Kipling and music by Arthur Claassen, has a good deal of the tragic sentiment of the poem in the music, but not enough of its bitterness to kill the sweetness of the melodies and smoothly flowing harmonies. The poem can hardly be called attractive from a musical point of view, but the composer has succeeded in making a satisfactory song nevertheless.

Antonia Sawyer's Attractive Artists.

Antonia Sawyer will present the following artists during the season 1914-1915: Julia Culp, the world's famous lieder singer and the exceptional demands from all over the country for this great artist necessitates her returning to America the early part of November, while herebefore her season did not begin until January. Coenraad von Bos will be her accompanist as usual.

Albert Spalding, after a successful tour abroad, is also under this management. Mr. Spalding will be heard in several joint recitals with Mme. Culp in New York and other large cities. Mr. Spalding's tour will begin early in November. His first appearance will be in recital November 11 in Carnegie Hall, after which he will go as far south as New Orleans and west to the Coast. Andre Benoist will be Mr. Spalding's accompanist.

Katharine Goodson, pianist, returns to America January 1, and will have a long tour, playing with many of the leading symphony orchestras in all the prominent cities.

Emilio de Gogorza, baritone, will open his tour in Maine. He will sing at the Maine festival concerts in both Bangor and Portland. Emma Eames, Mr. de Gogorza's distinguished wife, will make but two appearances this season, one at Portland and one at Bangor in connection with the Maine festivals. This prima donna will sing the first note in the new auditorium in Portland, the construction of which is now being completed.

Jan Sikesz, the Dutch pianist, will return in October to fill a number of bookings throughout the Middle West. Later Mr. Sikesz will make an extended tour through the South and Canada.

Cordelia Lee, violinist, who is at present in Russia, will begin her American tour at the Maine festival also. This talented artist has been spending her summer abroad preparing extensive repertoire.

Eleanor Spencer, pianist, whose fine reputation has made her an artist to be warmly welcomed, will be heard with several symphony orchestras.

Helene Koelling, coloratura soprano, is considered a strong attraction by the Sawyer management. This artist is being booked throughout the country, and will be heard in recital the early part of the season.

Artha Williston, dramatic soprano, will begin the season at the Maine festivals. Mme. Williston will sing in "Elijah" both at Bangor and Portland. She will appear on the same program with John McCormack in Springfield later.

Angelo Cortese, harpist, well known in the South, is also an added attraction to the Sawyer management.

Secured the Interview.

A new method of securing news seems inadvertently to have been discovered by a London newspaper man, who recently called upon Mme. Melba with the object of unearthing some facts about a projected Australian tour.

The diva, seldom disposed to loquacity or profound self-revelation under the circumstances of an interview, had little or nothing to say on this occasion, particularly as the details of the tour had not yet been arranged. But at this juncture the reporter was abruptly provided with matter for a paragraph, at least, of the sort of news designated as of "human interest" in journalistic circles on this side of the water. The unusual scrivener had—whether by chance or with a purpose is not made clear—brought his seven year old son with him. So the prima donna, who is described as "passionately fond of children," after refusing to satisfy the professional curiosity of her interrogator, presently launched into a chat with the youngster, who declared with naive bluntness that he was "not old enough to go to the opera to hear you sing." Whereat the diva took the hint, sat down at the piano and sang "Caro Nome." Must father pay you for the song? queried the boy. Father did not have to, and the London paper which published the account headed it "Melba Refuses Fee."—Exchange.

Liege is to dedicate a Cesar Franck statue very soon.

Cadman on "Rag-time."

To the Musical Courier:

Some weeks ago you brought forward a very interesting curiosity in that example of "ragtime" culled from Frederick Keel's collection of "Elizabethan Love Songs."

The example may well keep company with its sisters and brothers in syncopated rhythm (otherwise ragtime, since you, classic MUSICAL COURIER, use this term yourself), as, for instance, those of Oriental, early Occidental, traditional Celtic, primitive African, and primitive American—otherwise Indian.

How can a student of comparative folksong be blind to the fact that the "soil-element"—for want of a better term—dominates true folk melodies, incidentally giving birth to a co-ordinating syncopation? There are, of course, exceptions, and I shall include in this category the old French, German and Italian folksongs, with a few English examples thrown in; but I speak of those infant forms of folksong, those of a more primitive contour—with regard to my contention of related "soil-element" and syncopation. An examination of hundreds of American Indian songs of various tribal origin and comparison with Hindu, Chinese, Moorish, Australasian, early English and Celtic, Scandinavian, and Slavic songs gives rise to a conviction that the underlying principle of human musical expression, regardless of age or evolution, is subjectively the same.

It is the objective form which alters, and that aided by intellect and human ingenuity. One may find the soul of music in these exotics of musical expression, as he may find it in the more evolved forms culminating with the modern school, although we regret many of the moderns have lost sight of this vitalizing principle.

Did you ever stop to think that "soul" and "soil," though etymologically at variance, are singularly, philosophically, related? The most vital music, the music which has come down through the past three centuries, and which is accorded a place of honor, is tinged with a simple folk-element, and this in turn by syncopation or almost syncopation. The present Broadway ragtime is dangerously (?) near to corroborating my contention, although highbrow brethren will scoff at this.

Please remember that underneath all the inanity, the asininity of most of the Broadway output, the elemental emotional appeal, is found the germ of a national expression. It may be quite embryonic, quite crude, quite primitive, but it is obviously pregnant and needs but intelligent guidance to lead it to fruition and development.

So far as the writer is concerned, the study of aboriginal songs has brought with it the firm conviction that syncopation is a dominant and therefore dynamic concomitant in the development of a healthy national music. This does not in any way mean that in order to have an unmistakable American music it is necessary to insert literally Indian, Negro, Creole or idealized ragtime tunes, nor is it necessary to have syncopated rhythms in every single composition turned out. Such a procedure would be absurd; it would make us a laughing stock. There are many ways, many forms of employing these dynamics, and it remains for future composers to find them.

I am not sufficiently bold, sufficiently erudite to compound a recipe for the use of my brother composers, so that all we can hope to do is to work out the problem each in our own way.

The question of ethnological relationship is not argued for or against. What is implied is that the beginnings of a healthy, red-corpused American music may be achieved by employing certain idealized and dignified forms of syncopation, coupled with a proper sense of balance and sanity in the creation of such music. The restless energy and indomitable will of America is somehow symbolized in terms of an intelligent syncopation, and this statement is not made in any jingoistic spirit either.

Such a musical form will, of course, be merely the inception and not the solution. A few American composers have consciously or unconsciously cast certain large orchestral and chamber works in this pattern and have achieved a relative success. Why not experiment still further?

With anticipation of your own views of this question, which seem pertinent at this time, I am

Sincerely yours,

CHARLES WAKEFIELD CADMAN.

Drake, Colorado, July 25.

Eleanor Spencer's Popularity.

When a young artist has captured the critical publics of Berlin and New York she may be proclaimed as one who "has arrived." Eleanor Spencer, the noted American pianist, is one of a very few performers among her sex who has gradually advanced to the foremost ranks. Last season was her first in America, after her seven years abroad. Through her recitals in New York and Boston she leaped at one bound to solid fame and her manager, as might have been expected, was interviewed concerning dates for the season of 1914-15. Bookings have been closed with the

New York Philharmonic Society, at Carnegie Hall, New York; with the Cincinnati Symphony Orchestra, in Cincinnati, and with the Minneapolis Symphony Orchestra. Miss Spencer has likewise been engaged for several prominent club concerts.

Miss Spencer's European triumphs include appearances with the Berlin Philharmonic Orchestra (three concerts), under the direction of Dr. Ernst Kunwald; with the London Symphony Orchestra, under Arthur Nikisch; the Brighton (England) Orchestra (three concerts); the Gewerkehaus Symphony Orchestra of Dresden (three concerts); the Amsterdam (Holland) Instrumenten Verein; the Blüthner Orchestra of Berlin; the Cologne Orchestra, under Steinbach; the Munich Concert Verein Orchestra; Queen's Hall Orchestra, in London, under Sir Henry Wood.

The intellectual and emotional qualities are wonderfully combined in Eleanor Spencer's art; that accounts for the strong impression she has made upon the most critical audiences in America and Europe. In playing the works of Bach, Beethoven and Brahms, there is rare masculine breadth in Miss Spencer's playing, and in the romantic music of Chopin, Schumann and Mendelssohn one is entranced by the poetry of her performance. Miss Spencer is one of the great women pianists of today, and the fact that she is an American has not diminished the value of her name.

ILLINOIS MUSIC TEACHERS' ASSOCIATION OFFERS PRIZE.

Contest Open to American and Naturalized Composers Resident in the United States.

One of the first and foremost among American organizations to encourage and foster native born talent among musicians has been the Illinois Music Teachers' Association. For nearly thirty years this body of the leading musicians of the State of Illinois have neglected no opportunity to exploit the work of Illinois composers, as well as those by other American writers. A feature of every yearly convention has been a concert devoted exclusively to works by Americans.

Now that the Panama-Pacific Exposition will be held in San Francisco in 1915 the I. M. T. A. has found a larger scope for its aims in that direction and has instituted a prize contest open to the American and naturalized composers resident in the United States. The particulars, terms and conditions of this contest will be found below.

The Illinois Music Teachers' Association offers a prize of \$500 for the best orchestral composition in large form—symphony, fantasia or suite—by an American composer, native born, or naturalized, under the following conditions:

1. The orchestral work entered in the contest must be a new composition, never before played in public.
2. Scores must be accompanied by complete parts for symphony orchestra.
3. The association reserves right for public performance of the successful composition in Chicago during April, 1915, at the Centralia convention in May, and at San Francisco, as often as the conductors of the Exposition Orchestra desire to give it a public hearing—otherwise the work is to remain the property of the composer.
4. The association also reserves the right to select for public performance at the Chicago concert, and for 1915 convention, any of the other compositions entered in contest.
5. All compositions to be handed to the chairman of the prize contest committee on or before March 1, 1915.
6. Those intending to enter compositions in competition should notify the president of the Illinois Music Teachers' Association at earliest date.

All requests for further information should be addressed to Glenn Dillard Gunn, chairman, Fine Arts Building, Chicago, or E. R. Lederman, president, Centralia, Ill. The committee is as follows:

Glenn Dillard Gunn, chairman.
Edgar Nelson.
Thomas M. McBurney.
Maurice Rosenfeld.
Adolph Weidig.
Walter Spry.

David Bispham's Plans.

David Bispham, the distinguished American baritone, will sing as a free lance this season in concerts and all-English lecture recitals. There will be distinct periods which he will devote entirely to concertizing. The managers, all of whom will book Mr. Bispham, will be advised of these periods, so that he will be able to apportion his time in his different fields of endeavor.

Last season was Mr. Bispham's most successful one, he being far busier than in any previous one in his wonderful career. He sang in a great many concerts in the intervals of his vaudeville engagements and he will do the same this year.

Nature's Orchestra.

From the maples in front of the house you have heard through the long hours of the afternoon the strident song of the cicada, which continues until the sun goes down and through the mellow twilight. His last notes are invaded by the cheerful chant of the cricket, a sundown chorister, whose melody continues through the night, to cease only when "the sun in russet mantle clad walks o'er the dew of yon eastern hill."

To these has been added a new musician, whose first notes have just been heard, and whose monotonous repertoire will be with us each night until the first frost. This performer is the tree toad or tree frog. He deserves an annual notice quite as much as the robin. Though he never molts a feather, he sings, as does no bird in this latitude, all night long, and may be called the Hoosier night-ingle, says the Indianapolis News.

Step out into the backyard and try to locate him. When you stand beneath the plum tree you are certain that he is in the apple tree a dozen steps away. You stand under the apple tree and his music comes from the cherry tree. One more remove and you cannot tell where he is; he seems to be everywhere. He is, indeed, a ventriloquist. If you chance to determine the tree in which he may be and place your hand upon the trunk his music ceases.

Neither cicada nor cricket is a vocalist. They are instrumentalists. The cricket and the cicada are fiddlers. The cicada carries his musical apparatus at the base of the abdomen, the cricket makes his music by rubbing the border of one front wing against a horny ridge or file on the under surface of the other. Other fiddlers need to rosin their bows, but the cricket among fiddlers seems to be in a class by himself, and is not disturbed by any fluctuations in the rosin market.

The name cicada means "tree cricket." The insect, in its perfect state, lives but a few weeks. Its eggs are laid by the female in slits cut in the bark of live twigs, and it is, say naturalists who have studied the insect, by cutting these slits and not by feeding on the foliage that the cicadas cause injury to trees. The young, which are hatched in about six weeks, do not feed on the green leaves, but drop to the ground and burrow down to the roots of the tree, where they live by sucking the juices of the roots for nearly seventeen years. The cicada then crawls up out of the ground, molts for the last time, and then we hear him in the tree tops. It is thus the longest lived of insects, requiring seventeen years for development. The eggs are eaten by ants and other insects and the larvae are devoured by birds, especially woodpeckers, and by toads, frogs and other reptiles. There are some broods of cicadas that mature in thirteen years.

The tree toad or tree frog attains a length of two inches and is green, gray or brown above, with irregular dark blotches and yellow below. His croaks or trills are not sounds of revelry, he belongs to no musicians' union, and frequently works for hours and hours overtime.—Philadelphia Bulletin.

Carl Flesch's Plans.

War has changed the concert plans of Carl Flesch, the eminent Hungarian violinist, who was booked for an extended European tour, prior to his American season, which was announced for the months of January and February, 1915.

Owing to the fact that probably at least three of the noted violinists will be engaged in military duty, Carl Flesch, who is a citizen of Holland, will come to America early in October for the entire season. Although Flesch is a Hungarian by birth, he became a citizen of Holland during his residence in Amsterdam.

A cablegram from Flesch states that he and his entire family are at Zandvoort, Holland, having a delightful summer holiday beyond the war zone.

A Wonderful Drummer.

Probably the most remarkable drummer who ever lived was Jean Henri, the famous tambour major of the Emperor Napoleon. One of his feats was to play on fifteen different toned drums at the same time in so soft and harmonious a manner that instead of the deafening uproar that might have been expected the effect was that of a novel and complete instrument. In playing he passed from one drum to the other with such wonderful quickness that the eyes of the spectators could hardly follow the movement of his hands and body.—Mt. Vernon, Ohio, Daily Banner.

Nothing Doing.

"Madame, the musicians want something more to drink." "Certainly not! Do they think they are paid to make the bottles dance?"—Le Rire.

Bogert a Talented Motorist.

Walter L. Bogert is back in New York although not for long. His recent invasion of the New England States proved such a satisfactory one that he is to try part of it again. In his own automobile this well known New York



WALTER L. BOGERT.

vocal instructor traveled 1,640 miles without a puncture. "What you can do once, you can do again," is his motto—hence the second trip.

On his way north, Mr. Bogert took the inland route, traveling via Hartford, Conn.; Brattleboro, Vt., thence through the Green Mountains to Bennington, Vt., and from there to Saratoga Springs, N. Y., where he attended the New York State Music Teachers' Convention, held in June.

After the convention, Mr. Bogert toured across the Green Mountains again, on over the White Mountains to Gorham, N. H., thence to Belgrade Lakes, Me., on through Augusta, Me., Bangor, Me., thence down to Kennebecport, Me., thence over to Provincetown, near Cape Cod, and from there took the south shore route to Music Colony, R. I.

During his tour Mr. Bogert met many well known musicians, among whom were Mr. and Mrs. Richard T. Percy, at Plymouth; Mr. and Mrs. Francis Rogers, at Saunderstown, R. I.; Carolyn Beebe, at Mystic, Conn., and the numerous members of Music Colony.

Mr. Bogert will motor to Peterboro, N. H., on August 17, to attend the MacDowell Festival, which is to take place August 19-23.

Perception of Music.

Perception of musical sounds appears to be a very uncertain power. In the observations on sound of Dr. Marage, as told to the French Academy, it was decided to change a faulty piano after a certain musical performance, and of

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twenty musicians who requested to be present at the repetition of the same program, all noted the superiority of the new instrument. But it happened that, for some unknown reason, the piano had not been changed. Suggestion had much to do with the musical effects, and it is inferred that critics may be often influenced by the special disposition and condition of their auditory nerves.—Columbia, S. C., State.

Spalding Tells When to Get Rid of Theories.

Whenever Albert Spalding, the celebrated violinist, is asked to give his opinion on any phase of his art, or concerning any other subject of human interest, one is certain to get a clear statement from this intellectual and gifted artist. Mr. Spalding quite evidently is not given



ALBERT SPALDING AND HIS ACCOMPANIST, ANDRE BENOIST.

to theorizing about schools of music. In speaking with a friend not long ago, he said:

"One spends the first eight or ten years of study, learning the rules of music, technical, phrasing, tonal, interpretative, etc., but the rest of one's life must be spent in learning the exceptions. The last time I was in Russia, which was the past winter, I had the pleasure of being invited to a dinner at the home of Professor Leopold Auer, where Glazounow, the composer, and Mengelberg, the Amsterdam musical director, were among the guests. On this rare occasion, I was privileged to hear these distinguished men, including the host, discuss music in a way that resulted in an explosion of many of the theories—theories to which they themselves dedicated many years.

"Theories are the stumbling of the analyst. And, as a theory to be practicable has to be limited to the scope of the human being's narrow vision—and to exclude the possibility of the imagination—the artist always rejects them from the moment that they cease being counsellors and seek a more usurping position on the mind. Theories are the scaffolds, by the aid of which the House of Art should be built, and that are to be destroyed (or discarded) with the fulfillment of the mason work."

American Song Writers.

The American song writer is rapidly coming into his own. Several distinguished foreign artists have lately added numerous songs of American origin to their repertoires, while many of our own artists have long given practical proof of their appreciation of the work of their colleagues.

It will be recalled that Mme. Nordica rarely sang a program on which songs of American composition did not figure; and so representative a singer as George Hamlin has, from the beginning of his career, given the staunchest support to the American composer. An interested glance at some of Hamlin's back programs discloses the following names: Horatio Parker, Jessie Gaynor, Frederick Root, Dudley Buck, Walter Spry, Frederic Beale, W. G. Hammond, Beardsley Van Der Water, John West, Victor Harris, James H. Rogers, Ethelbert Nevin, Walter Morse Rummel, Henry Hadley, George Chadwick, Arthur Nevin, Winter Watts, Margaret Ruthven Lang, Charles Fonteyn Manney, Mrs. H. H. A. Beach, Louis Campbell-Tipton, Walter Damrosch, Carl Busch, Ernest Kroeger, W. W. Gilchrist, Gena Branscombe, Grace Wassall, Arthur Foote, Clayton Johns, Sidney Homer, George Colburn, Holwell Atkinson, William Arms Fisher, Eleanor Everest Freer, Clough-Leiter, G. A. Grant-Schaefer, William R. Chapman, Mary Turner Salter, John Alden Carpenter, John Palmer, Frederic Ayres, etc.

Francis Rogers Sings at Bar Harbor.

Accompanying this article is a picture of the unique Building of Arts at Bar Harbor, Me. At this hall, Francis Rogers, baritone, and Edward Morris, pianist, gave a concert on the afternoon of August 1. Mr. Rogers' excellent voice was heard to good advantage and his audience was delighted with his selections. To designate any particular number as being better sung than the rest, would be to do Mr. Rogers an injustice, for each was sung with excellent diction and thoughtful interpretation. This was his part of the program:

Das Veilchen Mozart
Die Ehre Gottes Beethoven
Ein Ton Cornelius
Aufenthalt Schubert
L'Amour de moi Old French
Castle Song Old French
Since First We Met Rubinstein
Cradle Song of the Peasant Moussorgsky
Love Song of the Idiot Moussorgsky



BUILDING OF ARTS, BAR HARBOR, ME.

Sylvain Sinding
The Fairy Pipers Brewer
Border Ballad (Scott) Cowen

Mr. Morris was heard in five Chopin numbers and the Bach-Busoni prelude and fugue in D major.

Precision in Music Terms on Increase.

After studying for seven years to learn why music teachers ought to call a "beat," a note a "note" and not designate a "pulse group" as a "measure," the committee on terminology of the department of music of the N. E. A. made its report this morning.

"There has been a great change of attitude during the past few years among professional people with whom I have come in contact regarding the importance of precise and systematic statement about the various phenomena of music," said Charles I. Rice, chairman, director of music in the public schools of Worcester, Mass., who presented the report.

"Some practical people have been trying it, and find that the singing of their classes is in no wise impaired. On the contrary, they have found that logical, consistent statement has given the pupils a far clearer knowledge, and a firmer grasp of the subject.—St. Paul, Minn., Dispatch, July 7, 1914.

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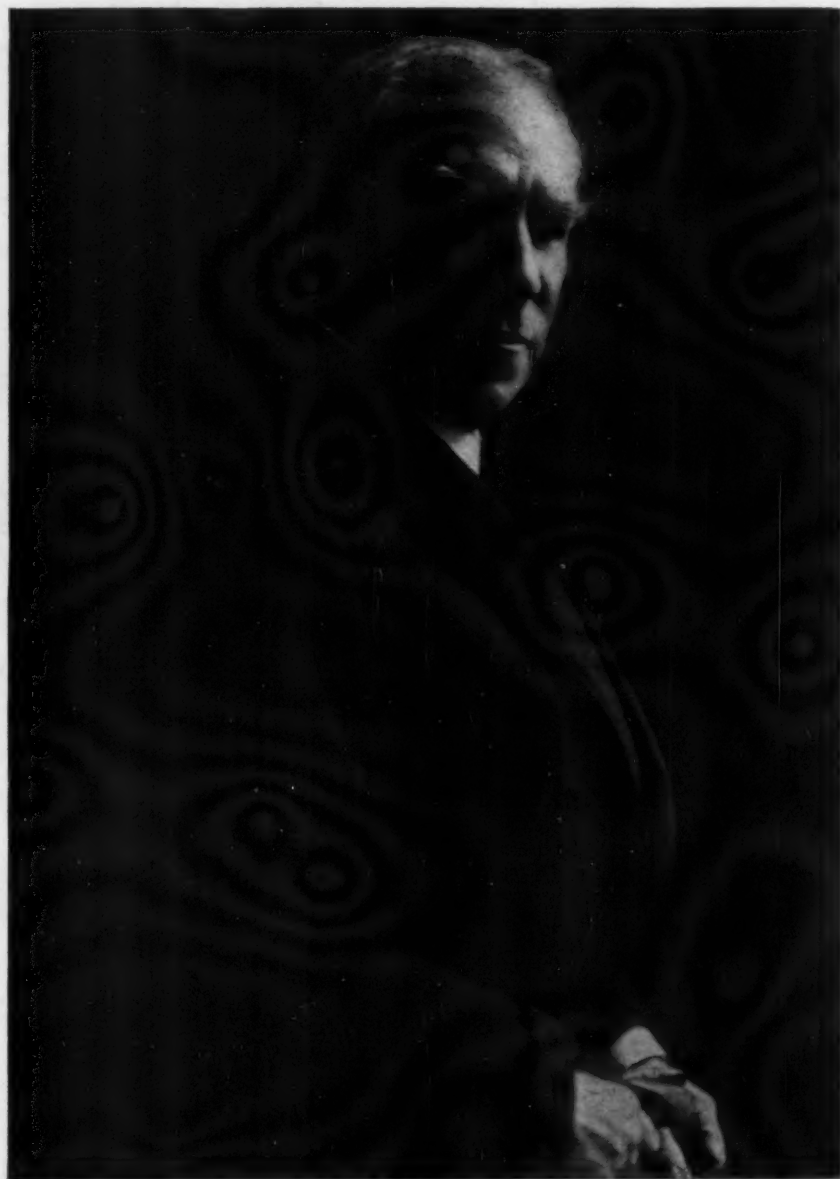
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NEW YORK

A NUMBER OF CHICAGO MUSICIANS ARE IN EUROPE.

Frederick Stock's Premature Return on the Steamship Kronprinzessin Cecilie—Conductor of Chicago Symphony Orchestra Lands at Bar Harbor Instead of in Europe—Current Brevities.

Chicago, Ill., August 8, 1914.

Among the many Chicago teachers and singers who have journeyed this year to Europe may be mentioned the names of Hanna Butler, soprano; Karleton Hackett, head of the vocal department at the American Conservatory of Music and critic on the Chicago Evening Post; Louise St. John Westervelt, soprano and conductor of the Columbia Chorus; Leonora Allen, soprano; Albert Lindquist, tenor; Gustav Holmquist, basso; Rudolph Engberg, baritone; Adolf Muhlmann, Ettore Ruffo and Mr. and Mrs. Knupfer, all teachers at the Chicago Musical College; Georgia Kober, pianist and president of the Sherwood Music School; Della Thal, pianist; Daniel Protheroe, conductor of the Irish Choral Society; Otto Roehrborn, violinist and member of the Chicago Symphony Orchestra and the Beethoven Trio; Fannie Bloomfield Zeisler; George Hamlin; Vida Llewellyn; Leon Sametini, head of the violin department at the Chicago Musical College; Mrs. Stacey Williams, vocal teacher, and Katherine Stevenson, soprano.

FREDERICK STOCK'S PREMATURE RETURN.

Frederick Stock, who sailed on the Kronprinzessin Cecilie for Germany, was one of the most surprised parties on the boat when informed by the captain that they would land in Bar Harbor, Me. Mr. Stock will return to Chicago very shortly and will have to wait a year or so before going abroad again to get novelties for the Chicago Symphony Orchestra. Probably Mr. Stock's new material

will have to come from his own output. As he is a prolific writer, Stock numbers should be inscribed on the programs this winter with more frequency than heretofore; only once or twice during the season is the public given a chance to hear one of his foremost compositions.

EVELYN HOPPER IN CHICAGO.

Evelyn Hopper, the well known Omaha manager, soprano, and for several years the correspondent for the MUSICAL COURIER, has been in Chicago for the last three weeks. Miss Hopper left for her home last Sunday. Miss Hopper will, as usual, present excellent artists in her Omaha course, which this year will include Busoni, Kreisler, Gerville-Reache, George Hamlin and Mme. Schumann-Heink.

A representative of the MUSICAL COURIER informed Miss Hopper that during his tour around the country last fall Leonard Lieblich, editor in chief of the MUSICAL COURIER, was very sorry to have missed meeting her in her home city, but after traveling in vain in a taxicab for many miles through muddy streets, he was obliged finally to return reluctantly to the station to catch a train, thus being deprived of a rare pleasure. Miss Hopper answered that she, too, was very sorry, but said that the studios in Omaha are out of convenient reach from downtown, but that this season she would locate nearer to the center of the city. She was informed by the writer that next fall she would probably be visited and her views would form part of an article to be devoted to Omaha and its musicians.

TENNEYS TO GIVE OPERETTA.

Mr. and Mrs. George Lee Tenney will present next season an interesting novelty to their audiences in the form of a one act operetta, "Clarissa's Rival." The libretto is by Josephine Trott and the music by Eric Delamarter. The operetta is thirty minutes long and will comprise the second half of the program.

A. J. GANTVOORT PASSES THROUGH CHICAGO.

A. J. Gantvoort, the popular and successful director of the Cincinnati Conservatory of Music, was one of the callers at this office during the week. Mr. Gantvoort is enjoying a well deserved vacation and passed through Chicago on his way to Muskegon, where he will spend two weeks fishing. Mr. Gantvoort left Cincinnati the latter part of July and stopped several days in Mackinac Island, where he visited his daughters. The astute director will be back at his desk at the Cincinnati Conservatory of Music about August 20 to get ready for the free scholarship examination which will take place at school on September 1, and the partial scholarship examination, which will be passed on September 2. On September 3 the school will open and Mr. Gantvoort hopes for a big season.

CHICAGO COMPOSER A BRIDE.

Helena M. Bingham, a Chicago composer, was married

on July 10 to Warren Edgar Burton. Mr. and Mrs. Burton will be at home after December 1, in Monarch, Col.

MARY LINDSAY OLIVER'S VACATION.

Mary Lindsay Oliver, the well known impresaria and instructor, of Moline, Ill., is enjoying her summer vacation at Crystal Lake, Ill., where she is resting, yet practising for her programs during this coming season. Daily she can be seen horseback riding on the road. Several pupils wanted to go to her summer home with her, but she had to decline and only accepted two vocal students, who were so persistent in their eagerness to remain with Miss Oliver that she acceded to their desires.

Since going to Crystal Lake Mr. and Mrs. Henriot Levy have rented a cottage and they, too, are enjoying their summer in that beautiful Illinois spot.

Vocal Department of the Von Ende School of Music.

The selection of a faculty for vocal instruction is a task requiring judgment both penetrating and discriminating. No instrument is as delicate as the voice. No teacher is taxed with greater responsibility than the voice builder. To have enlisted in the singing department of his school four artists and teachers representing distinctly different styles of singing, is a matter upon which Herwegh von Ende, director of the von Ende School of Music, New York, is to be congratulated. Such a faculty makes for a wise and generous eclecticism, for that application of the personal equation which is one of the essential features of all modern education.

Mme. Adrienne Remenyi-von Ende, whose exquisitely beautiful soprano and artistic interpretations are remembered by many music lovers who heard her concertize with her father, the late Eduard Remenyi, one of the most famous violinists of his time, has had an extraordinary opportunity for study and makes her pupils profit by it. Among her teachers was Edmond Duverney, late director of the opera class at the Paris Conservatoire, and among the distinguished musicians who warmly appreciated her talent were Ambroise Thomas, Bernard, Gounod, Godard and Massenet. Thus equipped she came to the United States to appear with her father on the concert stages of all the larger cities, and a few years later settled in New York to devote herself to teaching.

The results which Mme. von Ende has achieved in voice placing, voice culture, in the correction of defects and in the development of the musicianly qualities of her pupils, have amazed many an audience at the recitals and concerts of the school. Students who have left her studio to enter upon engagement in concert, church and opera have been so highly commented upon for their mastery of vocal technique, their diction, style and interpretation, that her reputation has spread far over the country. Mme. von Ende is considered a teacher of rare conscientiousness and honesty, and her work never fails to appeal to the serious and intelligent student who knows that thorough artistic development is not a rapid, forcing process, but a slow and gradual growth.

Beatrice McCue, the contralto, who is a familiar and much appreciated figure on the concert stage of New York, and has extensively and successfully sung under the management of Haensel & Jones throughout the country, has been associated with the school for several seasons and will continue her teaching.

A new acquisition is Alfred Ilma, formerly of the Hammerstein Opera Company. He is the possessor of a rich and sympathetic baritone, and of a repertoire of eighty-four operas and a large number of songs in five languages. Mr. Ilma is a kin to King Menelik, was born in Mt. Lebanon, and educated in the musical centers of Europe. He has had an extraordinarily successful career in concert and opera throughout Europe, South America and this country.



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and has been favorably received by musical critics of Berlin, Paris and wherever he has appeared.

The latest addition to the faculty is Henri La Bonte, the eminent tenor and accomplished pianist. Mr. La Bonte is of French descent, but of rarely cosmopolitan training, having studied with the famous Sbriglia in Paris, Hugo Heinz in London and other noted teachers in Berlin. Mr. La Bonte has an enormous repertoire of English, German, French and Italian songs, the artistic interpretation of which has earned for him the reputation as an artist of rare distinction.

The cooperation of such forces, along with the high standards inaugurated by the school in its schedule of work and final tests for graduation, is likely to insure to vocal students rare opportunities of training—professional or otherwise.

Louise Gartrelle Returns to Chicago.

Louise Gartrelle, soprano, who has just returned to Chicago after an extensive stay in Europe, where she studied under Jean de Reszke, and later under Gabriel Lapierre,



LOUISE GARTRELLE.

will, this year, appear in many concerts and recitals throughout the Middle West.

Mrs. Gartrelle, with her husband, left Chicago last week for a month's motor tour and upon her return to Chicago she will make her first appearance, since her return to this country, at a private recital.

Carrie Louise Dunning and Her Class.

Carrie Louise Dunning, the eminent teacher and exponent of the Dunning System of Music Study for Beginners, is shown in the accompanying picture, together with the members of her Portland, Ore., class. This class, which closed the end of July, was composed of Colleen Foster, Anna D. Campbell, Lulu M. Keller, Alice R. Fischer, Bernice Hill, Josephine Burnham, Frances Waldo, Emma McConaughy, Harriette Smith, Leslie Smith, Clara Lewis, and Louise Prentiss. Mrs. Dunning is most enthusiastic over the progress made by this class.

On Monday of this week (August 10) Mrs. Dunning opened her Chicago class, which will be continued for practically a month, after which she will be in New York, her large class in this city to begin work on September 18. Music circles of New York will be glad to hear of Mrs. Dunning's return from the Far West where she has been for some time.

Patti in Paris.

Baron and Baroness Cederstrom (nee Adelina Patti) are in Paris, trying to return to their home at Craig-y-Nos, Wales.

Anna Case Vacationing.

Anna Case is touring Switzerland and the Italian lakes, far from the seat of war.

Just Practicing.

"Son, you mustn't carve your name on the piano. Another such episode and I'll punish you severely."

"Dad, how can you expect me to carve my name in the temple of fame when you won't let me get any practice?"
—Seattle Post-Intelligencer.

GIORGIO M. SULLI PRESENTS HIS IDEAS ON CORRECT SINGING.

Well Known New York Vocal Instructor Discusses His Theories and Practices—"The Art of Singing Must Be Absolutely Individual."

During these summer days, Giorgio M. Sulli, the well known vocal teacher of New York, is busy at his studio in the Metropolitan Opera House Building. Maestro Sulli is a gentleman of the old school, although this does not signify by any means that Mr. Sulli is old—far from it. His ideas and activities are those of a vigorous young man.

Recently a representative of the MUSICAL COURIER called for a little chat at his charming studio and was fortunate enough to chance upon a period between classes, when the eminent maestro was at liberty to give him a few moments of his valuable time. This representative was very much interested in a picture which he chanced to see in the studio, and he asked Mr. Sulli who the subject was. (This picture is reproduced on the cover of this issue.)

"That," answered Mr. Sulli, "is myself, and that picture was taken the day I was appointed assistant to Prof. Alfonso Guercia, of the Royal Conservatory of Naples, Italy. That was in 1880, when I was still in my teens and a student at that temple of music for piano, singing and composition. This shows me in the official dress of the students who attend the Italian conservatories. I had charge of a class of more than thirty pupils, both men and women, and it was my duty to teach and coach them on the day preceding that on which they received their lesson from Professor Guercia. As I gave them lessons three days a week, that kept me busy for three years, during which time I had an excellent opportunity to study human voices, a subject which offers extremely interesting investigation."

"But did you not devote many years to conducting orchestras in various grand opera companies?"

"Oh, yes. I have conducted in many opera houses of Italy, Spain, Austria and South America, my repertoire including over fifty operas. But wherever I went I found there were always applicants for singing lessons, so I may truthfully say that I have been teaching the art of singing for thirty-five years without interruption."

"With such a long and varied experience what method of singing have you decided upon as being the best suited to the voice, and have you published a method?" was asked of Mr. Sulli.

"How absurd!" replied Mr. Sulli. "I do not believe in methods. The art of singing must be absolutely individual. In fact, I tell my pupils at the time of their first lesson that I shall not endeavor to teach their voices, but, instead, my object will be to cultivate their mind, so that they can guide the movements of those muscles which are called for in the production of singing, and carefully observe what feelings they experience, and finally my task will be to train their own ear that they may become the most critical judge of their own merits. Many students take but one

lesson a week, but even if they take three a week or one every day, they are left alone all the remainder of the day, and what could they do in their work, if they were not positive they were right?"

"So you do not believe that a standard method of singing can ever be established so that all teachers will use it?"

"No! Most emphatically no! As in painting and sculpture, one can follow the general lines, but it is only as individuality marks out certain ones that the artist becomes predominant. A great poet once said, 'Variety is the spice of life,' and truly this saying is nowhere proven to better advantage than in the realm of art. Busoni does not play exactly like Carreño, and Kubelik differs from Elman, although in both cases the instrument is the same; yet we enjoy hearing them both. Therefore, you must see what an immense difference there is in singing where the instrument is an invisible one, the sounds of which are produced by the good and intelligent use of those particular muscles called for in phonation, and which are not only guided by the mind, but must depend almost on one's own sensibility. In fact, I try to get my pupils to express their emotions, i. e., joy, sadness, terror, horror, hatred, love, disgust, kindness, etc., so that their feelings may be transmitted to their audience."

"A modern singer," continued Mr. Sulli, "cannot hope to make a pronounced success unless he is endowed with an extraordinary power of personal magnetism and an equal amount of intelligence which enables him to express these feelings and pathological emotions, presumed to have been felt by the personage he presents to the audience. Caruso's voice is such a wonderful one, not alone because his vocal organs are perfect, but because he has a great and generous heart as well as a voice which is rich with expressions of emotion. When, after a fair trial, I notice in any of my pupils the absence of those artistic qualities which make up the artist and am convinced that I am unable to develop their temperament, I frankly suggest to them the advisability of discarding the idea of studying for grand opera, and if the voice is a good one, I suggest that they concentrate their endeavors in the field of concert, recital, church singing, etc."

"Do you mean in substance that many of the disappointments experienced by some of our singers are due to the lack of frankness and honesty on the part of their teachers?"

"I certainly do. For the love of money many a teacher creates ambitions in the souls of students who have not a single quality to promise even the return of the money they spend during the period, while they are having their voice cultivated. It is a shame, for many of them make tremendous sacrifices in order to pay their teachers."

"Frequently," continued Mr. Sulli, "I have students call on me to examine their voices when I feel that the blame should all be put at the door of the teacher. To cite only one instance. At present there is a young lady studying with me who previously studied for two years under the direction of a teacher who had sung at the Metropolitan



CARRIE LOUISE DUNNING AND MEMBERS OF HER PORTLAND, ORE., CLASS WHO ARE STUDYING "THE DUNNING SYSTEM" FOR PIANO TEACHERS.
Mrs. Dunning is seated third from the left.



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Opera House for many seasons in Italian opera. With him this girl studied the aria from 'Rigoletto,' using a score which, by mistake, is printed with D sharp instead of B natural. Well, she was never corrected in that error, which simply goes to show that the teacher did not care enough for himself to give that for which he was paid. So while he was getting her money, he kept encouraging her to try for an operatic career, and allowed her to use her voice in falsetto only, singing flat most of the time, because she did not know how to breathe correctly. He never alluded to a psychological effect during all these lessons; he never told her how to express her emotions; he never even told her how to stand correctly. Just think of it! Never, in two years of study!

"I could relate many cases similar to this, did time permit, and could also tell you of teachers who make their pupils learn the roles of old operas without the usual cuts and traditional cadences and special effects, so that when this pupil is engaged to sing, he notices how much time he has lost in learning useless music, and then he must spend more time and more money learning how the part is sung according to custom."

"What is your opinion about having opera sung in English in our country?" was the next question put to Mr. Sulli.

"One year before the Association for the Promotion of Opera in English was started, I sent out circulars, promoting an association of American singers with the idea of giving grand opera in English, but I did not receive the encouragement I expected, and was forced to abandon my project. I am a firm believer in the idea that we will eventually come to that. Opera is one of the best means for the education of a nation, but in order to make that education thorough, it is necessary to understand the words, especially because of the fact that darkness reigns during the performance, and hence one cannot follow the libretto. In France they sing the works of Wagner and the Italian operas in French; in Italy the works of foreign composers are sung in Italian; and the same is true in Germany. Why should America, which is the country which spends the most for music, have opera in a foreign tongue? Only a few opera houses, like the Metropolitan, for instance, can afford to engage cosmopolitan singers, for that costs money. But should this great idea of opera in the vernacular be carried out, we could then give our native singers an opportunity to become truly great artists."

"Do you think it possible for a law to be passed, making it necessary for vocal teachers to obtain a license from the Government or the State, similar to that which a physician is required to obtain?"

"I do wish that something of the kind could be arranged, but I am equally sure it will never happen. About fifteen years ago I proposed, through the press, practically the same thing to the Italian Government, stating that the prevailing condition of decay which was seen in the art of singing was due principally to the many fake teachers. I even went to Rome and had long talks with the Minister of Public Instruction, who, at that time, was Signor Baccelli, and while he admitted that I was right, he also said that professionals of fine arts are free to teach as they wish, and the only way to prove their real value is through their pupils. I agree with him, although a good pupil is not the real proof of a clever teacher, because, as I said before, a student can do a good deal for himself if he is intelligent, sensitive and is possessed of a strong, vivid, artistic temperament."

Before the caller could launch another question, he was interrupted by the ringing of the Japanese bell, which announced that the next pupil had been prompt in putting in her appearance for the lesson. Mr. Sulli invited his visitor to stay and witness that he put into practice those theories about which he had been speaking, as well as ardently preaching their cause.

Carl Bernthaler's Success.

Reports from Pittsburgh say that the series of concerts being given there by the Festival Orchestra is more popular than ever before. This organization, under the intelligent direction of Carl Bernthaler, has been playing to immense crowds who gather on the Schenley lawn to listen to programs full of interest and variety. Mr. Bernthaler comes in for his full meed of praise, and is indeed to be congratulated upon the success with which he has thus far met and a continuance of which is practically assured.

Teachers' Travels.

Mme. Sembrich recently spent a week at Lausanne, Switzerland, where she was followed by most of her pupils.

They Flung All Right.

Wonite Stanz—When I'm acting I throw my personality at the audience.

De Roads—Then I'll bet they have their fling.—New York Globe.



Carl Friedberg

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III.	Voice.	Piano.		Musical Form.	Literary and Art Lectures.	Italian, German, French.	Opera Chorus and Class (Solo parts).	Protestant, Catholic, Hebrew services.	English Diction. French Diction. Style. Interpretation.
IV.	Voice.	Piano.				French, German.	Opera Class, Solo Parts, Stage Dep.	Oratorio.	French and German Diction. Style. Interpretation.
V.	Voice.	Piano.				German.	Opera Class, Solo Parts, Stage Dep.	Oratorio.	German Diction. Style. Interpretation.

THE FINAL TEST FOR CERTIFICATES. (SINGING)

The final test for certificates of the Regular Department for singers of the Prescribed Course requires the musicianly performance, including perfect vocal mastery, diction, style and interpretation of an Italian and French aria, several German and French songs, a sight reading test, an average of ninety per cent. in the theoretical work, a condensed transcript of the principal points of the libretto as well as musical content of three complete operas, and one oratorio to be selected from the repertoire studied the past season, these transcripts to be made from memory during the final examination. An average attendance record of ninety per cent. at Lectures, Classes and Recitals of the school as assigned.

SCHEDULE OF WORK REQUIRED IN THE ARTISTS' AND TEACHERS' DEPT. OF THE PRESCRIBED COURSE FOR SINGERS

Grade.	Principal Subject.	Theory. Pedagogy.	Languages.	Opera Work.	Church Work.	Diction. Style. Interpretation.
VI.	Voice Repertoire.	Harmonic Analysis (Grade III).	French, German, Italian.	Opera Class, Operatic Repertoire, Stage Dep.	Oratorio.	English Diction. French and German Diction. Style. Interpretation.
VII.	Voice Repertoire.	Pedagogy.	French, German, Italian.	Opera Class, Operatic Repertoire, Stage Dep.	Oratorio.	English Diction. French and German Diction. Style. Interpretation.
VIII.	Voice Repertoire.	Pedagogy.	French, German, Italian.	Opera Class, Operatic Repertoire, Stage Dep.	Oratorio.	English Diction. French and German Diction. Style. Interpretation.

THE FINAL TEST FOR DIPLOMA OF GRADUATION. (SINGING)

The final test for a diploma of graduation of the artists' and teachers' department for singers of the Prescribed Course requires a musicianly performance, including perfect vocal mastery, diction, style and interpretation, of an entire song recital consisting of Italian, French, German and English compositions, as well as a performance of a complete operatic role, including stage deportment, and an oratorio, to be selected from the repertoire studied during the past season. A condensed transcript of the principal points of the libretto and musical content of five complete operas selected from the students' operatic repertoire, but not including the three operas used in securing the Certificate of the Regular Department. These transcripts to be made from memory during the final examination. An average of ninety per cent. in the theoretical work and an attendance record at Lectures, Classes and Recitals as assigned of ninety per cent.

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Christine Miller Charms Her Hearers.

Christine Miller, the well known American contralto, received the appended press criticism, one of many, following her recent appearance in Erie, Pa.:

Tuesday evening Christine Miller delighted a large and representative audience at Masonic Hall, when she gave the third program of the Artists' Course, arranged by Eva McCoy. Her program was a notable one in its arrangement, in the presentation of great names and in the numbers given that were new. The first group of songs, with the Bach and Handel numbers, followed by the infectious joyousness of the "Come, Lasses and Lads" (seventeenth century) and the "Green Bushes" (sixteenth century), closing with the verse from Shakespeare, was a most effective grouping of old masters, possessing also the merit of novelty. Miss Miller charmed her audience with her singing of them, and seemed very pleased with the lovely bouquet of gorgeous pink roses that came to her, and rested for the remainder of the evening on the piano to gladden the eyes of the people. The German songs, by Gustave Mahler, included a wide range of sentiment. The singing of them was made more delightful by the brief explanation of the themes which Miss Miller gave. In her greatest number, "Adieu, Forets" (from "Jeanne d'Arc") she gave a powerful interpretation. The group of Indian songs, new—which Miss Miller made more interesting by her introductory remarks—were very beautiful and brought more of an impression of the music of the Indian melodies than we are accustomed to associate with their musical productions. Miss Miller sang with some of her best interpretations the song by one of our most popular local composers, Albert Dowling, Jr., whose works are always marked by their grace and fine inspiration. The song, "God's Smile," is dedicated to Miss Miller, and the ovation given it was for singer and song. Her closing numbers included one from an old Japanese text. This singer, who has been heard in Erie for three successive seasons, and each one bringing her more recognition and deeper appreciation, increased her hold upon the people in her concert of last evening. She was encored with enthusiasm after each appearance and was very generous in responding.—The Erie Daily Times, March 23, 1914. (Advertisement.)

Nelle Bryant Busy.

Nelle Bryant, the charming young dramatic soprano, until recently the prima donna of Stadt Theatre, Ulm, Germany, was heard not long ago in a musicale at the home of Mrs. Benjamin J. Buckingham, in the Bryn Mawr Highlands, Chicago. As usual, Miss Bryant captivated the hearts of her listeners with her winning personality and her supreme vocal art. She is a most satisfying singer. Her interpretation of German lieder is really ideal.

Miss Bryant is among the few who possess much power and dramatic fire, and who can also sing so beautifully those tender, pathetic little gems that pull the heartstrings and cause the tears to start.

In nothing was she heard to better advantage, however, than in the aria from "Cavalleria Rusticana." It

is not surprising that Miss Bryant is especially at home in the opera, as she has the voice, figure and temperament combined, and whether she chooses to continue in opera or not, her arias will always be a delight on any concert program.

Automobiling in London.

The accompanying snapshot was taken in front of Julia Claussen's home in London. Those in the machine are: Rudolph Engberg, the Chicago baritone, who is seated just beyond the chauffeur, and in the rear seat, holding the little dog, is Mrs. Spoor, Mr. Engberg's sister; in the cen-



WELL KNOWN OPERA STARS SNAPPED IN LONDON.

ter is Rosa Raisa, prima donna of the Chicago Grand Opera Company, and Julia Claussen, contralto, with the same organization.

Stokowski Leads in Munich.

Leopold Stokowski was scheduled to lead an orchestral concert at Munich August 11. The program included Beethoven's "Leonore" overture, No. 3; Brahms' first symphony in C minor, and Berlioz's overture to "Benvenuto Cellini." The soloists were Olga Samaroff in the Schumann piano concerto, and Mme. Charles Cahier, in three songs by Wagner, "Im Treibhaus," "Träume" and "Schmerzen."

A Bruckner monument is to be erected at Linz.

Carl Friedberg's Coming Tour.

Carl Friedberg, the distinguished German pianist, who will arrive in America for a three months' tour, early in October, will not only be heard with the majority of orchestras and in recitals throughout the country, but will also be assisting artist to some of the leading chamber music organizations.

Friedberg keenly enjoys playing chamber music and frequently assists the noted string quartets in Europe, such as the famous Bohemian Quartet Rose in Vienna, the Fitzner and others. Friedberg was the founder of the famous Frankfurt Trio with Rehner and Hegar and has toured with that organization all over Europe. He will bring with him some new chamber music compositions, all of them unknown to American concert goers.

New York Military Band at Columbia.

Students of the summer session at Columbia University heard the last concert of the season to be given by the New York Military Band, Edwin Franko Goldman, conductor, when this excellent organization performed the following program on August 4:

Marche Militaire Francaise, from Algerian Suite, Saint-Saëns
Overture, Merry Wives of Windsor, Nicolai
Barcarolle from Tales of Hoffmann, Offenbach
Excerpts from Lohengrin, Wagner
Waltz, Artists' Life, Strauss
La Lionjera, Chaminade
Fantasie, The Pirates of Penzance, Sullivan
Ode to the Sun, from Iris, Mascagni
Parade Militaire (characteristic), Massenet
Grand International Fantasia, Tolani

Zoellner Quartet to Remain in America.

Although the members of the Zoellner Quartet had anticipated an European trip last June, two contracts, made last February, have been the means of holding the quartet here all summer. Now that war conditions in Europe are likely to prohibit such a tour, the Zoellner Quartet has postponed its trip indefinitely and will remain in this country.

On June 26 last the quartet gave a concert at the summer school of Wooster University, Wooster, Ohio, and on July 2 it was heard at the County Music Teachers' Convention, at Garnaville, Iowa.

LOUIS BLUMENBERG IN OSTEND.

Ostend, Belgium, July 28, 1914.

There is considerable interest taken in music here. At the Kursaal, Director León Rinskopf gives an interesting program nightly with a large orchestra. Among the distinguished soloists last week Mme. Matzenauer scored a great success; her husband, Ferrari-Fontana, also was appreciated. They sang last Saturday evening and I was present at the hotel Sunday morning when M. Rinskopf tried to persuade them to remain over for another concert, but they could not be induced to do so, as their previous arrangements interfered.

Titta Ruffo sings here on August 10.

At the Theatre Royale a well attended symphony concert is given every Friday afternoon by the same orchestra as the one at the Kursaal.

The soloist last Friday was Georges Enesco, who played the Brahms violin concerto. It was with some surprise and pleasure that I found Leopold Godowsky in the audience, and with him was Louis Sigel, the violinist, who will make his American debut this coming autumn under the management of R. E. Johnston.

Arthur Nikisch and Elena Gerhardt (who will go to the United States again this season) were among other artists greeted.

At the Kursaal last night I came across Giorgini, the tenor, Carolina White and Longone, all recently of the Chicago Opera Company. They are here for a performance of "Tosca."

Edgar Stillman Kelley, the American composer, fresh from his triumph at Altenburg, is here. He has found a quiet temporary home where he is finishing some of his works. Mr. Kelley also is preparing some essays which will appear in the MUSICAL COURIER, and it is needless to say that his articles will be thoroughly interesting.

While very few Americans are in Ostend, the various European countries are well represented. It is to be regretted that in the United States we have no summer resorts that offer any really first class musical diversion. While we Americans spend large sums of money on music, yet the entertainments are crowded into a few winter months, whereas here in Europe high class concerts and soloists can be heard in all the better summer places. At our resorts we are regaled with "ragtime," even though some of the hotels print advertisements containing the alluring announcement that they have a "symphony orchestra," when there are in reality only from three to five performers and in very few cases more than that number.

It is nothing to be proud of that in Greater New York we cannot maintain a fine orchestra from May to October. Since the days of Anton Seidl, when he gave those interesting concerts at Brighton Beach, there has been no good music given at any resort near the metropolis.

Although Nahan Franko, I hear, is drawing great crowds to his Central Park concerts, yet those entertainments are free. There ought to be some hall in or near New York where Franko could provide a fine program at a reasonable admission. Among the thousands of stay at homes there certainly must be enough educated people who can appreciate art.

LOUIS BLUMENBERG.

[The foregoing article was written by Mr. Blumenberg before the outbreak of war in Europe. He now is in London and will return to America shortly—Editor MUSICAL COURIER.]

"The Messiah" Sung at Columbia.

Under the efficient direction of Walter Henry Hall, the University Chorus of Columbia University, New York, gave its annual "Messiah" performance on August 6. The soloists were Agnes Alsop Ward, soprano; Mme. Benedict-Jones, contralto; Dan Beddoe, tenor, and T. Foster Why, bass noble. The work of Mr. Beddoe was, as usual, on an elevated plane and replete with serious thought. Suffice to say that his singing was excellent and much enjoyed by his many admirers.

Of unusual merit were the interpretations of T. Foster Why. This is the second time within six months that he has sung with this organization, and it is easy enough to see why he is a favorite.

The work of the chorus was up to its usual high standard and enthusiastically received by the immense audience, which not only filled the chapel in which the oratorio was given, but overflowed into the grounds surrounding it and some were to be seen in the windows of adjacent buildings, listening to this great work of Handel.

Saenger Studio Soprano's Success in the West.

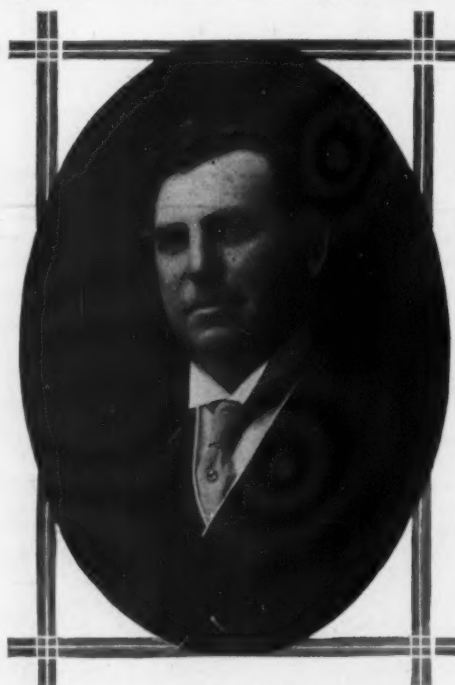
Another coloratura soprano from Oscar Saenger's New York studio has made good in the West, where she is located at present. Irene Audrey, who as Irene Kelly Williams, made her debut in San Francisco recently as soloist with the Philharmonic Orchestra, aroused great enthusiasm with her unusual voice and charming stage manner. She also sang at a concert before an audience of four thousand music lovers whom she won with her first num-

ber, the waltz song from "Romeo and Juliet," which displayed her art at its best. Miss Audrey has accepted some prima donna roles in light opera, which work has been arranged so that it will not interfere with her concert engagements.

Dostal at Ocean Grove.

George Dostal, the Bohemian tenor who now is being heard for the first time in America, promises soon to make for himself an enviable reputation. Mr. Dostal appeared at Ocean Grove, N. J., during the week of July 25, and, according to Tali Esen Morgan, who engaged him, scored one of the most brilliant successes yet recorded at the popular resort by a new artist. Two of his appearances, of the eight which comprised the Ocean Grove engagement, were made as soloist with the United States Marine Band. Dostal has taken a prominent part in Italian opera abroad for three years previous to his return to America. The range of his fine lyric voice, which includes E and even F sharp in alt, enables him to give original settings to many of the older French and Italian arias, and which are frequently subjected to transposition. He also possesses remarkable voice control and coloring ability, a prolonged diminuendo and a sustained, powerful crescendo.

Mr. Dostal was received with great enthusiasm by the large audiences who heard him at Ocean Grove and at



GEORGE DOSTAL,
Bohemian tenor.

each concert had to respond to encores many of which latter had to be repeated as they were, as a rule, well known English ballads that appealed especially to his admirers. Although Dostal is Bohemian, he was born in America. His musical education was gained altogether in Italy. He not only sings, but speaks fluently German, French, Italian, Bohemian and English, and above all, his singing in English is such that every one can easily understand every word. His manager, R. E. Johnston, places great confidence in him, and many important engagements in this country already have been booked for his 1914-1915 season.

Irma Seydel in Europe.

A recent communication from Mrs. Seydel, mother of Irma Seydel, the noted young violinist, who is at present in Germany, contains the information that Miss Seydel played her sixth engagement with the Cologne Orchestra on July 23 and met with great success. She was engaged to appear again with this orchestra on August 7 and was to have played at two of their winter concerts. On July 19, Miss Seydel was heard with the Royal Orchestra at Sondershausen with her usual success.

Mrs. Seydel further states that Miss Seydel's tour was booked up to January 12, but, of course, now, owing to the war, they do not see what else they can do except return to America as soon as they can get a steamer.

Sokoloff with the Music League.

The Music League of America has secured through Johanna Sherrick, the distinguished young Russian violinist, Nikolai Sokoloff, as one of their leading artists for a number of important engagements.

Fanning at Beverly, Mass.

Cecil Fanning and his accompanist, H. B. Turpin, gave the musical program which marked the opening of Mrs. R. W. Evans' new music room at Beverly, Mass., on Saturday afternoon, July 29. The affair, which was one of the important society events of the present summer season, was attended by many of the foremost members of the North Shore elite, and Mr. Fanning, who is a great favorite in this circle, was received with pronounced enthusiasm. Enthusiastic comment was aroused by his singing of Heine's version of "Die Lorelei," by Liszt, in which number the baritone's splendid artistic resources are given full play. Also the group of old English and French songs were especially well received, calling forth three encore numbers. Fanning's art and success seem to be ever on the increase. His voice at present is in superb condition and the versatility of the artist, always in evidence, seems also to have broadened greatly.

The program in full was as follows:

Le Cor (de Vigny).....	A. Flegier
Romance (Bouquet).....	Debussy
Air from Herodiade.....	Massenet
Niemand hat's Gesehn.....	Loewe
Die Lorelei (Heine).....	Liszt
Le Cycle du Vin.....	Old French
Les Belles Manieres.....	Old French
To Mary.....	Maude Valery White
Dame Durden.....	Old English
'Tis Not in Seeking (Sill).....	Percy Lee Atherton
Little Boy Blue (Eugene Fields).....	Ethelbert Nevin
A Fairy Love Song (Ella Higginson).....	Charles Willeby
The Last Leaf (Oliver Wendell Holmes).....	Sidney Homer

Artha Williston Engaged for Maine Festival.

When Rossini was asked what he considered the greatest requisite for a singer, the composer of "William Tell," "The Barber of Seville" and "The Stabat Mater," replied with moving earnestness: "First, voice; second, voice, and third and last, voice."

It is due first of all to the beauty of her voice that Mrs. Artha Williston, who has been engaged to sing at the coming Maine Festival, has enjoyed popularity in New England, a section where her singing first attracted notice. Critics have declared that she possesses one of the loveliest voices heard in recent years, a beautiful soprano, with the unusual range and flexibility that allows the widest latitude as to styles of singing.

Mrs. Williston is a graduate of Holyoke, Mass., College. With her liberal education, musical tastes and lovely voice, the American concert stage has been enriched by another artist, who is certain to adorn the profession.

Mrs. Newkirk's Active Summer.

The studio of Lillian Sherwood Newkirk has been very active this summer. Mrs. Newkirk has taught every day but Saturday all summer, having students from eleven different States. Many of these singers go to Norwalk, Conn., for the summer class, taking cottages or boarding. Clara Marie Jaeger is to be with Mrs. Newkirk all of September after the 10th, as is also Freda Williams, of Indianapolis, who expects to study in New York all next season. Miss Jaeger, it will be remembered, is one of Mrs. Newkirk's pupils who, having studied many seasons with her, was in Paris last winter perfecting her French. Mrs. Newkirk will leave in her motor for the Adirondacks and Maine in two weeks, to enjoy a well-earned rest of three weeks, and will resume work at 1425 Broadway, New York, her new studio, on September 30.

Louise Jansen-Wylie in Maine.

Louise Jansen-Wylie, the well known soprano, is spending the month of August at Ogunquit, Maine. Mme. Wylie is an enthusiastic swimmer and each day from eleven until twelve o'clock can be found battling with the breakers as they roll in on the rocky coast. After the ocean dip follows luncheon and an hour on the piazza, then Mme. Wylie writes, "the real work of the day begins, for I am working on new songs with my coach for my tour of the West this fall."

Mme. Wylie has been engaged as soloist for one of the six concerts of the Wichita Symphony Orchestra. Other soloists are Maud Powell, Louise Barnolt, of the Montreal Opera Company, and Andrea Sarto, formerly of the Metropolitan Opera Company.

Norah Drewett in Viareggio.

Norah Drewett sends greetings from Viareggio, Italy, and says: "Best greetings from the seaside! Puccini is just now here in his villa. Titto Ruffo is staying at the hotel next door, Eleanora Duse at another one. But we are idling delightfully.

Yours,
"NORAH DREWETT."

ORGANISTS' CONVENTION.

Seventh Annual Series of Programs Given at Ocean Grove and Asbury Park.

The seventh annual convention of the National Association of Organists was held at Ocean Grove and Asbury Park, N. J., August 5 to August 12. The national headquarters were at the North End Hotel, Ocean Grove, the recitals and lectures at the First Methodist Episcopal Church, Asbury Park. President Dr. J. Christopher Marks being forced to be absent, Homer N. Bartlett acted as chairman in his place. Several of the members of the executive and other committees were also obliged to be absent, much to the regret of the members of the Association who gathered at this convention.

A representative of the MUSICAL COURIER was told "that the arrangement had not proven satisfactory this year, as the Methodist Church in which the meetings were held was out of the way and difficult to reach and too far from the North End Hotel, which was used as the headquarters." It was learned from other sources that only a very few of the visiting members of the Association stopped at the North End Hotel, and that there was not the same cohesion this year among members as in former years when the convention was held at the Auditorium in Ocean Grove. At the business meeting on Saturday morning, about sixty members of the Association were present in all. It is believed that the Association comprises a total membership of between twelve and fifteen hundred.

The program was as follows:

WEDNESDAY, AUGUST 5.

2.30 P. M.

Convention called to order by the president, Dr. J. Christopher Marks.

Address by the president.

In the absence of Dr. Marks, a short address was delivered by Mr. Bartlett, who then read the president's address.

4.00 P. M.

Organ recital by Mary Chappell Fisher, of Rochester, N. Y.

This was an error on the program, as Mrs. Fisher gave her recital on the following day, her place being taken by Richard Keys Biggs, who proved to be a very remarkable organist with a splendid conception of the tone-color possibilities of the instrument.

8.00 P. M.

General reception in the sun parlor, North End Hotel.

THURSDAY, AUGUST 6.

10.00 A. M.

"The Mental Study and Reading of Music," Henry Harding, of Freehold, N. J.

"The Organist as the Leader of Musical Effort in the Smaller Towns," Roscoe Huff, Williamsport, Pa.

3.00 P. M.

"The Anthem: Its History and Development," William D. Armstrong, Alton, Ill.

"The Calling of the Organist," Arthur Scott Brook, New York City.

4.00 P. M.

Organ recital by Frederick Schlieder, Mus.Bach., official representative of the American Guild of Organists, was scheduled, but Mr. Schlieder was unable to be present, owing to a death in his family, and his place was taken by Clifford Demarest, F.A.G.O., organist of the Church of the Messiah, New York.

FRIDAY, AUGUST 7.

10.00 A. M.

"The Two Rs in Organ Playing—Rhythm and Registration," Arthur H. Turner, Springfield, Mass.

Debate: "The Concert Organist—Program Making—Orchestral Attributes of the Organ," introduced by Dr. Edward Young Mason.

3.00 P. M.

"The Organist's Literary Field," Dr. William A. Wolf, Lancaster, Pa.

"Random Thoughts on Organ Playing," William Moss, Providence, R. I.

Organ recital by Francis Cuyler van Dyck, Jr.

8.00 P. M.

Lawn party at the residence of Dr. and Mrs. Bruce S. Keator, Asbury Park.

SATURDAY, AUGUST 8.

10.00 A. M.

Business meeting. Reports of national secretary and national treasurer. Reports of State presidents. Report of committee on constitution and by-laws.

8.00 P. M.

Children's festival, Auditorium, under the direction of Tali Egan Morgan.

SUNDAY EVENING, AUGUST 9.

The cantata, "The Christ Child" (Hawley), was given by the choir of the church under the direction of the composer, the organist being Mrs. Bruce S. Keator. The soloists were Ethel Crane, soprano; Mary Jordan, contralto; Dan Beddoe, tenor; Donald Chalmers, baritone.

MONDAY, AUGUST 10—PHILADELPHIA DAY.

10.00 A. M.

"The Chorus Choir—A True Missionary Adjunct," J. Henry Francis, Charleston, W. Va.

"The Material Welfare of Organists in Our Country," James Francis Cooke, Philadelphia, Pa.

3.00 P. M.

"Organists' Clubs as a Factor in the National Association," Dr. John McE. Ward, Philadelphia, Pa.

4.00 P. M.

Organ recital, Henry S. Fry, Philadelphia, Pa., official representative of the Organ Players' Club of Philadelphia; assisted by John Jay Joyce, basso cantante.

TUESDAY, AUGUST 11.

10.00 A. M.

"A Visit to the Choir Room of Southwark Cathedral, London,

in the Year 1908," A Madeley Richardson, M.A., Mus.Doc. (Oxon), F.R.G.O.; assisted by Mary, Hester and Elfrida Richardson.

3.00 P. M.

Report of nominating committee, and election of officers for the ensuing year.

4.00 P. M.

Organ recital, Carl Rupprecht, Chicago, Ill.

7.30 P. M.

Reception and annual banquet, North End Hotel.

WEDNESDAY, AUGUST 12.

10.00 A. M.

General meeting for various purposes.

Closing exercises.

The most successful portion of this program was the cantata, "The Christ Child," given on Sunday evening. It was excellently given by the choir of the church, which developed a good quality of tone and was well supported by the organ.

Of the soloists, Mary Jordan's excellent contralto was greatly enjoyed. Dan Beddoe in the tenor part was in his usual splendid form and created great effect with the opening solo, "The Voice of Him That Crieth in the Wilderness," "Hail Thou That Are Highly Favored Among Women," and the various incidental solo parts in Part II. Donald Chalmers' magnificent bass-baritone proved wonderfully convincing in the opening bass recitative, "The People That Walked in Darkness Have Seen a Great Light," and in the later solos, "Behold a King," "Fear Not," and the incidental solos in Part II. The power and sonority of his voice and the excellence of his interpretations caused considerable favorable comment.

Much expectation was felt for the address of Dr. A. Madeley Richardson on "A Visit to the Choir Room of Southwark Cathedral, London, in the year 1908," and it is to be regretted that this address was given too late in the week for a notice of it to be included in this issue of the MUSICAL COURIER.

Yvonne de Treville Discusses War.

"How do you do this lovely day, Mlle. de Treville," said a representative of the MUSICAL COURIER, meeting that charming artist not long ago and wondering at the anxious look on her face, "the war is in Europe, you are in America, so why do you worry?"

"Ah, yes," replied Yvonne de Treville, "the war may be in Europe and I am very glad it is not in America, but I cannot help thinking about my home in Brussels which is filled with priceless souvenirs of my European appearances, and I have passed many an anxious hour fearing that it may become a prey to the army of the invaders."



Photo by Frank Scott Clark.

YVONNE DE TREVILLE.

"Then your sympathies are naturally with Belgium at this crisis."

"Of course, my first anxiety is for Belgium and the great and brave monarch who is at the head of affairs in that little country; but my interests are cruelly divided, for I have sung in all of the countries now at war and have appeared before the crowned heads who are now leading the various armies."

"While the present King was Crown Prince of Belgium, he was a frequent visitor at the Royal Opera, much more so than his uncle, King Leopold, who only cared for the 'music of cannon balls.' When I went to Ostende to

sing, my first auditors were the present King and Queen of the Belgians. The latter is particularly devoted to music and personally directs the music lessons of her children.

"The Kaiser," as the Americans call him, was in Cologne at the time I sang the role of Mimi at the festival performances there, and in referring to my diary of that time, I find my recorded impression to be that of a 'real war-lord.'

"I have often sung at Vienna and at St. Petersburg, and have thus had ample opportunity to compare the personalities of the valiant old Emperor Franz Josef, and of the retiring Czar," continued Mlle. de Treville.

"Don't you think 'retiring' is a peculiar adjective to use in describing the Czar?"

"Not at all, quite the contrary," protested Mlle. de Treville. "Indeed, it is applicable to more than one royal personage. The present King of Sweden is actually easily embarrassed in ordinary social life, although when a question of state arises, he is the strong and self possessed monarch."

"Apropos of Austria," she added, "I have many friends who are commanding battalions in the Austrian army. Among these is General Schemua, whose return from Mostar, Herzegovina, to join the Austrian Cabinet was like a triumphal progress, so devoted are all his soldiers to him. During my visit to Dalmatia, Bosnia and Herzegovina, my party was feted and most kindly treated by the generals and their families. One of my most delightful recollections is of singing without any accompaniment, there being no piano, on board a cruiser, to General von Hottstein, his officers, and the men of the fleet guarding Cattaro, that beautiful port of the five bays, now horribly desecrated by war and bloodshed."

"Have you met the rulers of any of the Balkan States?"

"Yes, King Nicholas of Montenegro, who, as you know, is the father of the present Queen of Italy, has a delightfully democratic mode of holding his court out of doors, a sort of informal, free for all affair, which is really charming."

"Then, too, the King of Roumania signally honored me by presenting to me the gold medal of Benemerito during my last visit to Bucharest."

"Is not that honor conferred only upon officers for bravery on the field of battle?" was asked with some surprise.

"Yes, but there are a few women who have received it, as I am in a position to vouchsafe," said Mlle. de Treville modestly.

"And," she continued, "although I sympathize with each and all of them, I cannot help thinking of my home in Brussels, where I have a remarkable collection of folk-songs of all nations, many of these songs being in manuscript. Should the war be concentrated on the field of Waterloo, as it is feared, Brussels, which is but a pleasant automobile excursion from there, will certainly suffer. Should such a thing happen, music would sustain an immense loss in the possible sacking of the Conservatoire de Musique with its wonderful collection of old musical instruments, many of them dating as far back as the sixteenth century. These instruments are still used in the Conservatoire concerts and have been played upon by such great artists as César Thomson, Eugen Ysaye and others, while professors at the Conservatoire. I have often been a soloist at these concerts under the baton of Gevaert."

"Another notable temple of music at Brussels is the Theatre Royal de la Monnaie, the royal opera house, which was the scene of the performances of several Wagner operas before the Paris premieres. Only recently I was prima donna there, and, indeed, I was to have sung there the beginning of September at the gala performances in honor of the Italian sovereigns," she ended with a sigh.

"Well, Mlle. de Treville, you have indeed much to think of that is harassing, but all this may be useless work, so try to think what an excellent season you are going to have over here and how fortunate you are to be on this side of the Atlantic. Many musicians in Europe would give much to be in America now, even if they did have to sacrifice a great deal."

A Letter from Hans Merx.

The MUSICAL COURIER is in receipt of the following letter, which is so characteristic of the many received and so pathetic in its ignorance of the impending troubles, that it is herewith published in full:

Steamer "Berlin,"

July 22, 1914.

To the MUSICAL COURIER:

I left on the Steamer "Berlin" for Europe after a most successful series of five recitals at the Catholic Summer School, Cliff Haven, at Lake Champlain. I intend having my first recital of German lieder in London on July 26. Will also sing for the Columbia Phonograph Company there. On August 2, I am booked for my first recital in Cologne (Germany). Will do a good deal of concertizing there in cities and health resorts like Cologne, Aix la Chapelle, Dusseldorf, Bern, Coblenz, Wiesbaden, Ems, Neuenahr and also in Amsterdam (Holland), returning to America next season.

Yours truly,

HANS MERX.

This letter was postmarked in London July 27.

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Some Borwick Biography.

Leonard Borwick was born in 1868 at Walthamstow, near London, in the county of Essex. He showed great musical aptitude at a very early age, and as his talent developed, and brought him into wider notice, signal marks of favor and encouragement were bestowed on the child by such distinguished musicians as Mme. Norman-Neruda and Piatti, who played with him when he was only eight years old.

After his schooldays in England were over, his training as pianist was undertaken by the illustrious Mme. Schumann, widow of the great composer, and for six years he remained her pupil at the Hoch Conservatory in Frankfurt-on-the-Main. The advantage of such a thorough schooling in the piano method derived from her father, Friedrich Wieck, was apparent enough; but it is probable that so young a man would but dimly realize, at the time, the great influences working within him for afterlife through the association and intercourse he enjoyed, during all those years, with so pure souled an artist, and with a character so truly venerable and lofty as that enshrined in the presence and personality of Clara Schumann.

Young Borwick's successes at the conservatory were so outstanding that, in view of the eminence he was likely to achieve as an offspring of one of the chief educational institutions of their city, the Museums-Gesellschaft in Frank-



LEONARD BORWICK.

furt decided that his formal entry into public life should be made under their auspices. At their hands, then, the young English student received not only his first public engagement, but the rare—if not, indeed, the unique—distinction of a "first appearance" with the society's famous symphony orchestra in Beethoven's E flat concerto.

This was followed quickly by engagements in London, where, after making his debut with Schumann's concerto at the Philharmonic Society, Borwick played, at one of the Richter series of concerts, Brahms' opus 15 in D minor. At a performance of the same concerto in Vienna—Richter again conducting—the composer himself was present, and the words are worth quoting that the great master wrote on a postcard,* at the concert, to his lifelong friend, Mme. Schumann:

"I write in a state of great delight to say that Borwick played admirably, with a fine freedom, warmth, energy, passion—everything that could be wished for, in short. But I couldn't help thinking how much the goodness and beauty of it all were due to his teacher! Honestly, it couldn't have been better or finer, and you needn't hesitate to believe whatever your friends report on the subject."

That was on February 22, 1891; and no more searching ordeal could have awaited a musician at the threshold of his career. In Vienna, fittingly—the famed centre of music in the past, and the home, at that hour, of the great genius who now, so to speak, stood sponsor for the young Englishman—the trial by fire had been undergone. The strain had been withstood. The metal showed no flaw. Tested by the master craftsman of the age, the product was declared to be well and truly tempered to the great service of musical art.

Leonard Borwick retains a singular hold on the affections of his first public—that of music loving Germany—

*Given, later, to Mr. Borwick by Mme. Schumann. The text may also be found in Litzmann's Life of Clara Schumann, Breitkopf & Hirtel, Leipzig.

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as many glowing press tributes show which have been reprinted from time to time in the MUSICAL COURIER.

For the rest, it may be added that no less warmth of appreciation has attended his appearances in France, England, America, Italy, Norway, Sweden, Denmark and Australasia, and submitting himself again to the judgment of audiences in this country Borwick's course will be watched with warm sympathy and interest by not a few friends and admirers in foreign lands besides those in his English home, who, mindful of the great tradition he inherits and of his own innate qualities of musicianship, wish their countryman Godspeed on his path to new conquests over seas.

Some More Larkin-Weber Engagements.

The Larkin-Weber recitals will be heard next season in the artists' course at Keokuk, Ia., under the auspices of the Woman's Club of Kenilworth, Ill.; the Woman's Club of Riverside, Ill., and the Amateur Musical Club of Peoria, Ill.

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IN ALL THE KEYS.

Mrs. John W. Nichols, the talented pianist of New York, has been reengaged for a concert at Columbia University, March 19, 1915. Earlier in the season she appears in a joint recital with her husband, the tenor, at the university. A beautiful "Waltz Caprice," for piano, has just been dedicated to Mrs. Nichols by Frank E. Ward, the New York composer and organist. Mrs. Nichols has a large class of pupils this summer at the University of Vermont, Burlington, Vt. This artist pair gave their second recital there July 31, a program of two dozen songs and piano compositions making a fine variety.

A. Hellberg was reelected president of the Houston, Tex., Saengerbund at the annual election.

A library of organ music was recently placed on the shelves of the Kansas City, Mo., public library, which is available to all organists who have library privileges. Among the books are works by Carl, Dubois, Guilman, Mendelssohn, etc.

A piano recital, in which twenty-eight pupils took part, showed careful training and reflected credit on their teacher, Miss Sidels, of Petersburg, Va. Medals for excellence were awarded to Dorothy Allen and Elsie Cizek.

Berta Mills, soprano, appeared in a recital in her home city, St. Joseph, Mo., after an absence of four years in Paris, where she has been studying.

Flora Howell Bruner, first soprano; Louise de Sall: Rath, second soprano, and Pearl Hossack Whitcomb, contralto, are known as the Lorelei Trio. Assisted by Frances Buckland, pianist, they were heard recently at Berkeley, Cal. These musicians are well known in San Francisco.

A delightful program was given at the dedication service of the organ recently installed in a church in Evansville, Ind. Louise Fischer, of Oxford College, has been selected as the organist.

Selections from the works of Verdi, Puccini, Bizet, Donizetti, Mascagni, etc., were sung by the advanced pupils of John T. Hand, tenor, of the Italian School of Art, Salt Lake City, Utah. The accompaniments were satisfactorily rendered by Professor McClellan.

Lumley, Ont., music students did well in the recent examinations, among those taking honors being Maggie Habkirk, Myrtle Kyckman and Rossie and Gladys Broadfoot.

Under the able direction of William H. Stacy, the choir of the First Methodist Church of Austin, Tex., has been presenting a series of Sunday night concerts. These concerts have been greatly enjoyed and largely attended.

At the home of Addie R. Covell, in Bedford, Mass., her pupils were heard recently in a song recital, among the participants being Sara Lewis, Grace T. Buchell, Ethel M. Pemberton, Alice P. Grenache, Marguerite E. Habicht and Helen D. Stafford. The program included selections from the works of Bemberg, Debussy, Chaminade, Lehmann, Spross, Schumann, Liszt, etc.

Warren D. Allen, organist, and Mrs. Allen, vocalist, recently gave a recital at Berkeley, Cal.

For the first time in a number of years, Boone, Ia., is enjoying Sunday afternoon concerts in the park.

Hans Sittig, cellist, and his sister, Gretchen, violinist, are two interesting children, who recently gave a recital at Utica, N. Y. Their father, Prof. Frederick Sittig, played their accompaniments. The work of the little ones was very commendable.

Frances Cullen Moffett, who has been instructor of piano at the Athens School, University of Chattanooga, Tenn., has gone to Indianapolis, Ind., where she intends to teach and at the same time continue her studies. What is one city's loss is the other's gain.

Moose Jaw, Saskatoon, has been selected as the venue for next year's Provincial musical festival, and naturally local interest in matters musical has been greatly accelerated.

Mrs. George N. Walker presented in a piano recital Vera Fraser, of Dallas, Tex. She was assisted by her brother, Leo Fraser, and a younger sister, Louise Fraser.

Residents of Florence, S. C., were treated to an excellent organ recital by Prof. Paul de Launcy, of Columbia, S. C.,

his program being varied and full of interest to the musical Florentines.

Agnes McManus, of Ottawa, Canada, was the winner of a gold medal in the piano examinations of the Dominion College of Music.

Geneva College Glee Club was heard in concert at Topeka, Kan., where they scored a decided success.

A special committee composed of Frank H. Blackledge, John F. White and Frank W. Olin, has been appointed to arouse interest among the business men of Indianapolis, Ind., in the work of the Indianapolis Orchestra Association and the People's Chorus.

Pupils of Elsie Johnson, teacher of piano, at Worcester, Mass., were heard recently in recital, assisted by Christina L. Davis, reader.

Mrs. Edward Wells Collins sang recently with the Denver Philharmonic Orchestra. She was heard in an aria by Debussy and a composition by Landon Ronald.

Bennie Jones, a pupil of James Stephen Martin, the well known vocal teacher, of Pittsburgh, sang at the open air church concert of the First Baptist Church in Pittsburgh.

Under the direction of Prof. Robert Hentschel, the orchestra of Grand Rapids, Mich., gave an interesting concert at John Ball Park.

Ellen A. Kennedy, piano teacher, of Worcester, Mass., presented a number of her pupils in recital at her studio. Eno M. Flardo, soprano soloist, was a delightful addition to the program.

Mrs. Brabason Rutherford was the assisting artist at the recital in Pittsburgh, Pa., of the pupils of Matilda Orr Hays.

Assisted by students from the Wilbur-Leland Dramatic studio, the pupils of Louise Gertrude Crook were heard in recital, at Sacramento, Cal. The program was well selected and of interest to all.

Edward Everett Adams, of Lowell, Mass., was heard in recital at his studios. Margaret McDonough, Maerose C. O'Neil, Idola DuBay, Mary H. Cherry, A. Mildred Ware, Germanine E. O'Leary, Edmund A. Preston and David C. Boyle were pupils who assisted to make the occasion a most enjoyable one.

Demonstrating her worth for the honor of attaining the highest average in music examination in the seventh grade, section B, Marguerite B. Reilly, a student at the parochial school at Allentown, Pa., was heard in a rendition of Weber's "Invitation a la Valse." Other prize winners were Anna Coyle, Florentia Kimmert, Nellie Bickel, Rachel Ihm and Marie McDermott.

Vocal pupils of Carolyn Kiel-Staff, soprano, were heard in an interesting musicale at Worcester, Mass.

Class pins were awarded Ruth Johnson, Annazelle Mon-

At Green Mountain Falls, Col.

The accompanying picture taken at the Willis summer cottage, at Green Mountain Falls, Col., shows, from left to



AT THE WILLIS SUMMER COTTAGE, GREEN MOUNTAIN FALLS, COL.

right: Wilhelm Schmidt, Mrs. Persinger, Mrs. Willis Wilis and Alma Voedisch, the Chicago manager. Miss Voedisch is booking her artists on the Coast and in the West.

Renie C. Boice Combines Work and Pleasure

Renie C. Boice, the well-known New York vocal teacher, is at Stewartville, N. J., visiting her niece on a fruit farm,

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roe, Bernice Atterbery, Edythe and Halle Wilmans and Marjorie Robinson, of Dallas, Texas, by their piano teacher, Annie Gregg Caldwell, for excellent practice. Selections from the works of Saint-Saens, Schiller, Beethoven, Schumann, Mendelssohn, Nevin, Verdi, Donizetti, Paderewski, Chopin, Mascagni, Liszt, etc., were performed.

A recital was given recently in Springfield, Mass., by the pupils from the piano classes of Ellen M. Donohoe.

Assisted by Althea Talbot, soprano; W. E. Grinner and Paul Bindley, baritone, a dozen pupils of Anna M. St. John were heard at the Studio Building, Kansas City, Mo.

Maple Grove is a little town in Barry County, Mich., which boasts an excellent church choir, the director of which has held that position for fifty-eight years. This gentleman, Close R. Palmer, is now seventy-eight years of age, and he was chosen to lead the choir when he was but nineteen, at a time when the church was built of logs and people carried their guns to the meeting house to be prepared for any attack by the Indians.

Arthur Howard, Ralph Bezanson, Earl Cottle and Fred Hansell, who make up the male quartet, and William Goodwin, violinist, and Alfred Haughton, cornetist, by their musical offerings add to the interest of the services at one of the prominent churches of Brockton, Mass.

C. P. Garrett, of Los Angeles, Cal., gave a very interesting program on the new organ of the First Church of Christ, Scientist, Riverside, Cal.

At a dance given by Mr. and Mrs. Stuyvesant Fish at Newport, R. I., recently, the modern dances were interpreted to the music of a soloist. This odd accompaniment was furnished by Victor Irving Fisher, tenor, of New York.

Prof. B. W. Merrill, of the musical department of the college, Waterloo, Ga., gave a recital at which a number of his pupils appeared.

Under the direction of Bert A. Dole, the male chorus of a prominent Cleveland, Ohio, church gave a most enjoyable concert. This chorus is made up of twenty-one members.

George Root's cantata, "Bethlehem," was given recently by the pupils of Heber Coleman, of Pasadena, Cal., assisted by a number of other musicians. Piano accompaniments were furnished by Golda Morr.

where, surrounded by plum, peach, apple and pear trees, so laden with fruit that their limbs almost touch the ground, she is enjoying the beautiful scenery of this section of New Jersey. Motor rides have proved an additional attraction and many interesting spots have been visited, including Pocono and the famous Delaware Water Gap.

After a short visit recently in Metuchen, N. J., Mrs. Boice returned to Ashbury Park, N. J., where she has opened a studio for the summer. Both Mr. and Mrs. Boice will leave very soon for a trip through the Wyoming (Pa.) valley, where they will visit Kingston, Wilkesbarre, Pittsburgh, Scranton, and the surrounding country.

Early in October, Mrs. Boice will go to Maine to attend the music festivals there. Florence Anderson Otis, one of her pupils, will sing. Mrs. Otis is now in New Hampshire taking a much needed rest and preparing for the numerous engagements booked for next season.

Katherine Bickford Self and Jessie Rowe Lockitt, both pupils of Mrs. Boice, are spending their vacations together in Maine. They also have numerous engagements for the fall.

Grace Douglas Bell is in Pleasantville, N. Y., but will be heard in Brooklyn on Sundays during August.

Pupils from the Boice studios in New York recently gave a well attended concert at the Ocean Grove Auditorium; nearly three thousand persons, it is said, were present. Mrs. Boice anticipates a very busy season, beginning early in the fall.

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Jenny Dufau's Coming Concert Tour.

Jenny Dufau, who will sail for America on September 18, will open her American concert tour under the management of Harry Culbertson, October 2. Miss Dufau is already booked for thirty-four concerts and song recitals before the holidays.

Miss Dufau's annual New York recital will be given in January, and after her operatic engagements in January and February, she will open her spring concert tour. Her Chicago recital will be given in November. Most of the engagements for the coming season are song recitals, assisted at the piano by Charles Lurvey, but in several instances Miss Dufau will appear in joint recitals with Maud Powell, and at Columbus, Ohio, she will appear jointly with Katharine Goodson, the English pianist.

For her Texas engagements Miss Dufau will have the assistance of Hugo Kortschak, the former assistant concertmaster of the Chicago Symphony Orchestra. The coming season promises to be the busiest of Miss Dufau's career.

Lavoie-Herz Dates.

Djane Lavoie-Herz, the Canadian pianist (under contract with M. H. Hanson to tour Canada and the United States this season) will begin her series of appearances at Toronto, October 6; Hamilton, October 14, and London, Ontario, October 16. There are other Canadian concerts between those dates and immediately after will follow the opening of the Lavoie-Herz tournee on this side of the border line. The distinguished pianist is in excellent trim and is adding constantly to her already unusually large repertoire.

Clarence Eddy's Summer Activities.

Clarence Eddy, the noted organist, is spending most of his summer in the country near Ossining, N. Y. He has been touring this week through Massachusetts, stopping at Allston and his native town, Greenfield. On September 3 and 4, Mr. Eddy will dedicate the large four manual organ in

the First Baptist Church at Syracuse, N. Y., Mrs. Eddy assisting him in the second recital. On September 10, Mr. and Mrs. Eddy will give a joint recital at Lawrence, L. I.

Hanna Butler in Lucerne.

Hanna Butler, the Chicago soprano, is shown in the accompanying snapshot, on top of the Rigi Mountains of Lucerne, where Mrs. Butler was escorted by Mr. and Mrs. Hull. From there Mrs. Butler intended to go to the Italian



HANNA BUTLER ON TOP OF RIGI MOUNTAIN, LUCERNE, SWITZERLAND.

Lakes, from whence she thought she would motor back to Paris with her pupil, Mary Harris.

Under the present cloudy conditions, the whereabouts of Mrs. Butler are unknown and her plans must necessarily have been altered to fit circumstances.

Cincinnati Band Troubles.

The strike of the American Federation of Musicians, in Cincinnati, is at an end and the local association has won over the non-association members. The trouble started when the Board of Park Commissioners awarded the First Regiment Band (a non-union organization) six park concerts. The association took up the matter and decided that the association players either furnish all the concerts or none. The Park Board insisted that the First Regiment Band be allowed to play six concerts. The consequence was that the non-association bands were awarded all the concerts. The Eden Park concerts were given out by the directors of the Schmidlapp Fund, and John C. Weber

was awarded the contract and his band was the only association band permitted to play. The concert season began and the music furnished by the non-association bands was so poor that the Board of Park Commissioners cancelled all contracts with non-association bands and awarded all concerts to association bands led by Esberger, Hahn, Weber and Hefer.

George Everett Returns Safely.

George Everett, the accomplished and successful American baritone, returned to America last week from Europe, after a series of impressive appearances with the Boston and Covent Garden Opera Companies this summer. Mr. Everett, while he still is under contract with the Boston Opera, has been approached since his return with tempting offers to go into comic opera, but up to the present moment has withstood the alluring inducements.

A Second Kubelik.

Jan Kubelik announces that his son, born a few months ago, already "reveals distinct traces of talent for the violin." Hully gee, Jan, you're stringin' us.—Newark, N. J., Star.

OBITUARY.

Henry R. Austin.

Henry Ritchie Austin, a teacher of music, with a studio at 1336 Greene avenue, Brooklyn, died on July 30, in the Cancer Hospital, Manhattan, following an operation for cancer of the throat. He was born in Greensborough, N. C., forty-one years ago, and had been a resident of Brooklyn for twenty-one years. He is survived by his mother, his stepfather, Frederick J. Deverall, who is connected with the Brooklyn Park Department, and two brothers, Harold Percy Austin, who is in the Hospital Corps stationed at Fort Hamilton, and Ernest Austin, of Sacramento, Cal.

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